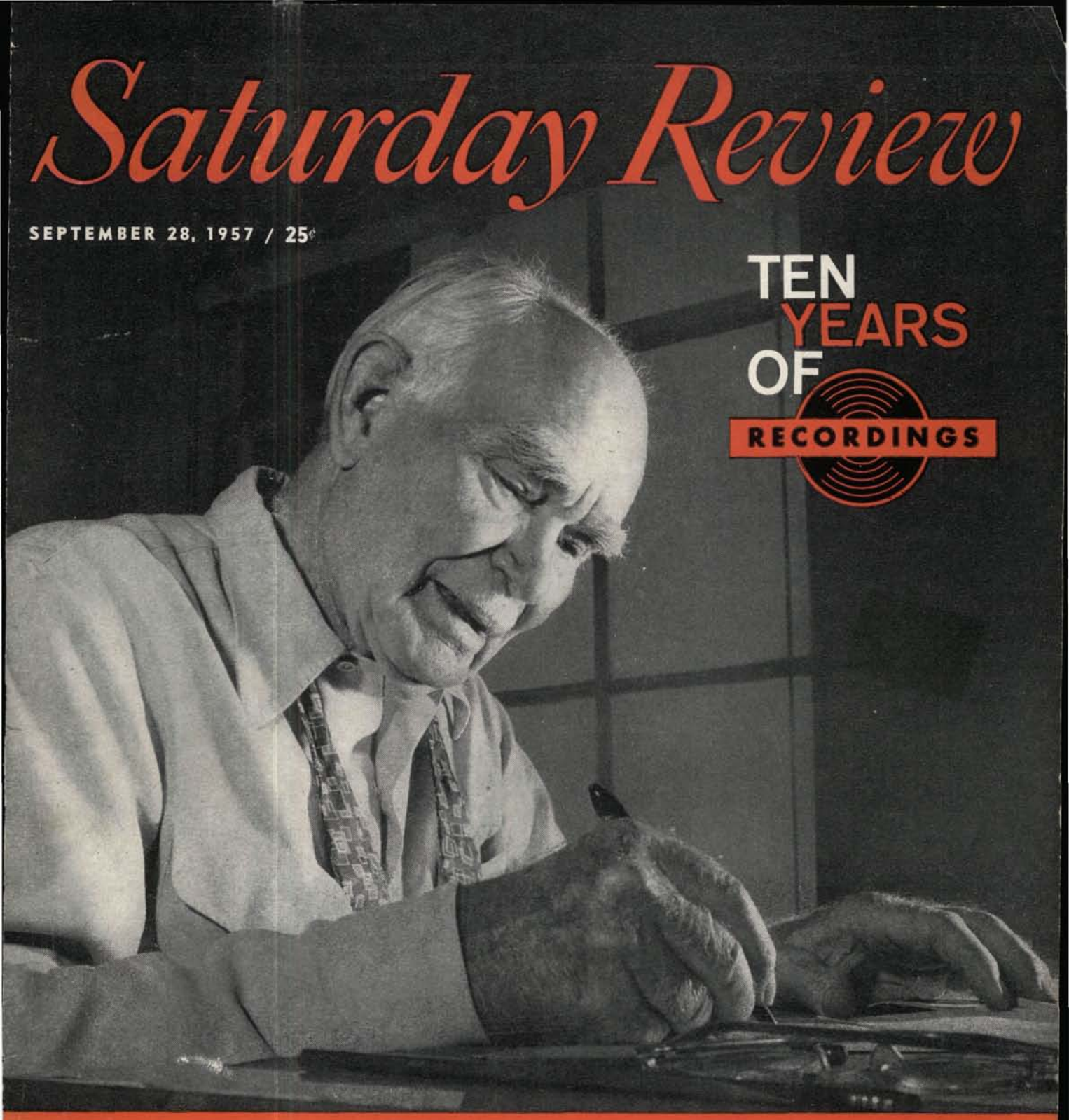
Saturday Review

SEPTEMBER 28, 1957 / 25¢

TEN YEARS OF RECORDINGS



Dr. Lee De Forest, inventor of the vacuum tube on which the electronic age has been founded (See RECORDINGS)

THE VINYL SOUND DECADE

By Irving Kolodin

A RELIGIOUS OUTLOOK

By Julian Huxley

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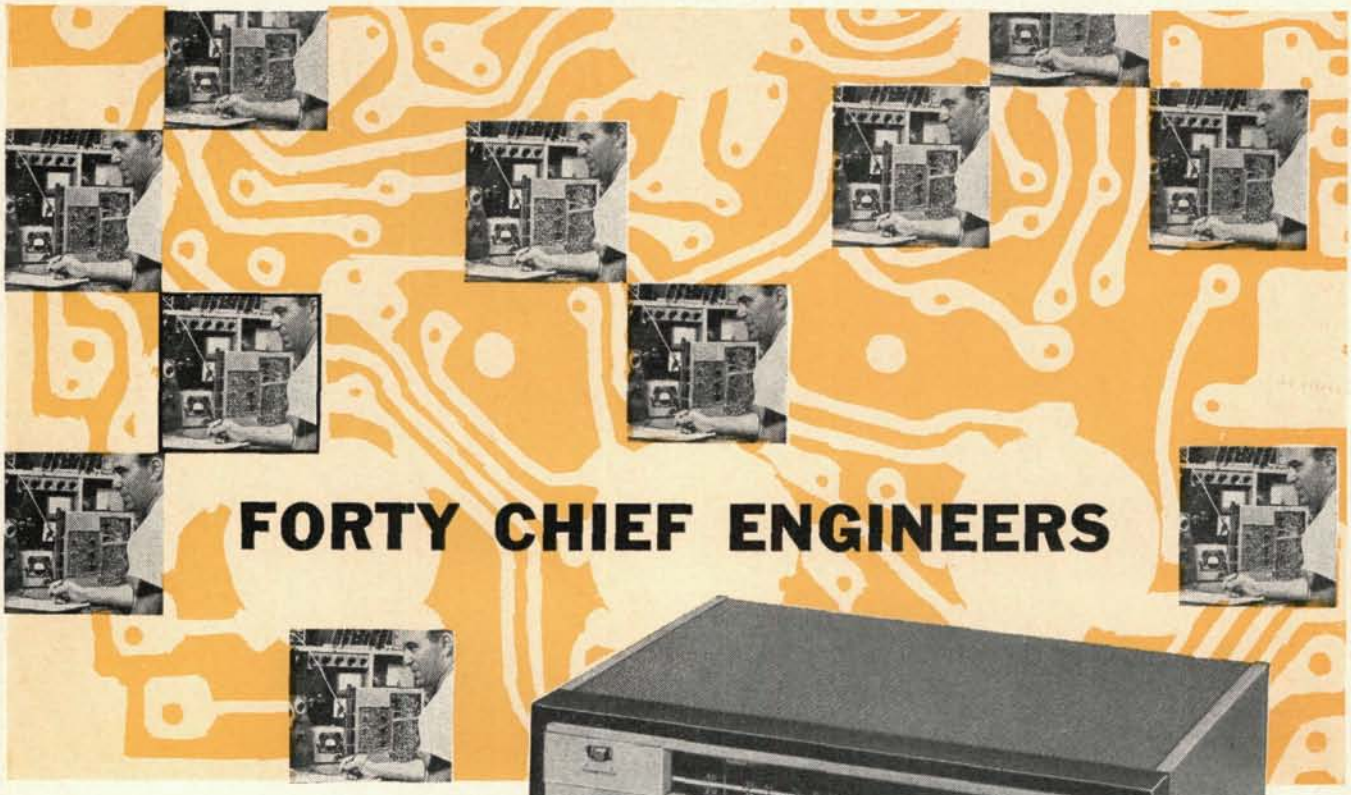

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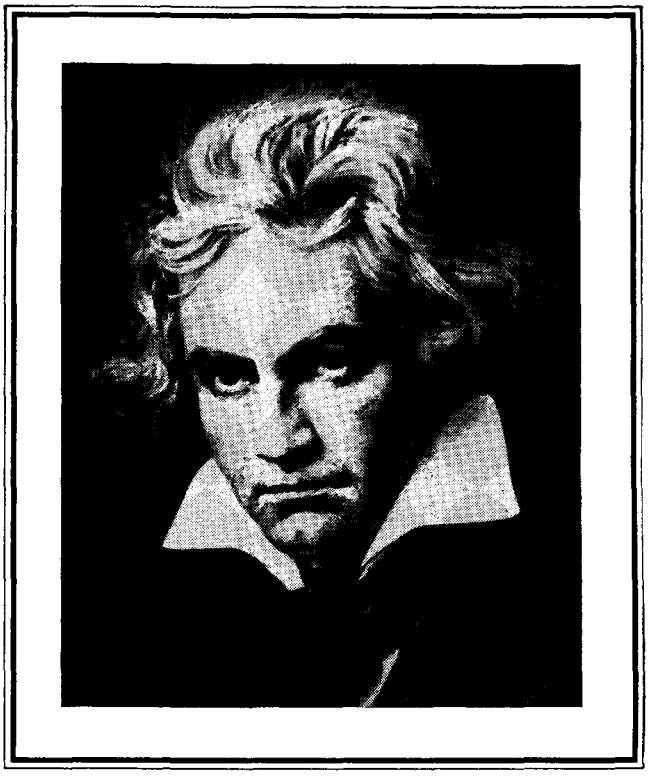
What was his philosophy?

"BEETHOVEN never failed to say Yes to life," wrote Howard Taubman, music critic of *The New York Times*, "and the *Ninth Symphony* is his most glorious affirmation. He had walked through the dark valley of despair from the time in his early thirties when he knew that he, of all people, a musician, was beginning to lose his hearing. He had put his agony into words in 1802, when he wrote a testament... in which he spoke of suicide and said farewell to his relatives and friends. But the deepest source of his nature had been a will to live and a determination to 'seize fate by the throat,' and from that source came his music."

THE CONSENSUS among musicians is that the *Ninth Symphony* represents Beethoven's "final passionate testament of faith." What was – what *is* – that testament? Just how did he go about presenting it in musical terms?

A RECENT RELEASE of *Music-Appreciation Records* gives a moving explanation of this glorious work. It is done by *Thomas Scherman*, distinguished young conductor who is the musical director of *Music-Appreciation Records*. He shows how the first movement presents and develops "the sense of doom and despair, inspired by Man's helplessness before a vast and blind fate," and then how Beethoven wins through ultimately to a joyous, even ecstatic, acceptance of life. In the last movement, most interestingly, he unmistakably rejects all other philosophies. No matter how much one is stirred emotionally by this great music, plainly Beethoven's message is lost without basic guidance such as this.

THIS SORT of illumination about the great musical works in our heritage is the sensible idea behind *Music-Appreciation Records*. On one record there is a full uninterrupted performance; then on another (available when the subscriber wants it) are what amount to "musically illustrated program notes," which make clear all the salient aspects of the composition.



THIS DOUBLE-DISC recording of Beethoven's *Ninth Symphony* is such an excellent example of the value of *Music-Appreciation Records* to all music-lovers (young and old) that we shall be happy to send you both the records (in a double sleeve) WITHOUT CHARGE, if you agree to order two other selections during the next twelve months from at least fifteen that will be made available. You may cancel the trial subscription any time after buying two selections.

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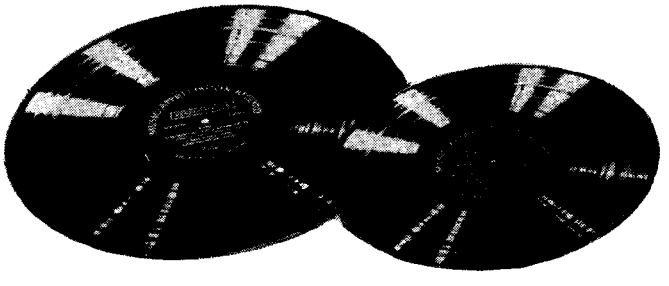

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The Saturday Review

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THE SATURDAY REVIEW, published weekly by Saturday Review, Inc., 25 W. 45th Street, New York 36, N. Y. Harrison Smith, President; J. R. Cominsky, Publisher, Executive Vice President and Treasurer; Norman Cousins, Vice President; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager; Marion Urmy, Assistant to the Publisher. Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulation. Vol. XL, No. 39, Sept. 28, 1957. Re-entered as second-class matter January 11, 1952 at the Post Office in New York, N. Y., with additional entry at Philadelphia, Pa., under the act of March 3, 1879. Indexed in the "Readers Guide to Periodical Literature."

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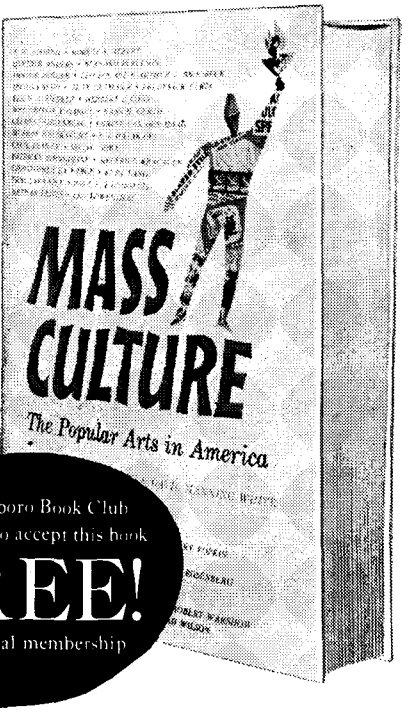

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L'il Abner Psychoanalyzed

Is L'il Abner's mother over-protective and masculine? (And if so, why did Al Capp name her Pansy?) Why do "naughty" girls in Hollywood films turn out to be "good"? (And why do good girls in French films turn out to be naughty?) Was it just a coincidence that Spillane and McCarthy happened to the same country at the same time?

No aspect of American popular culture is neglected (or spared). The hagiology and demonology of Madison Avenue... the "culture-pill" therapy of the self-help books and the digest magazines... Hollywood's contributions to theology... the rage for "nearly-classical" music... the almost clinical portrayal of advanced schizophrenia in a popular song called *Paper Doll*... the bizarre "Orwellesque" implications of *Person to Person* and *This Is Your Life*... these are just a few of the other mass-phenomena studied, diagnosed, and dissected with delightful erudition (and with utterly fascinating results).

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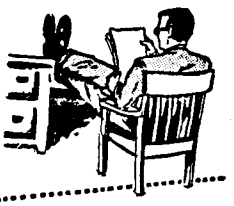

In a recent book by a British Air Marshal the story is told of an English officer who was sightseeing in the Nation's Capital. Told that the White House had been painted that color after the British burned Washington in 1814, he murmured, "I'm awfully sorry. I knew we had burned Joan of Arc, but I thought Washington died a natural death."

This story reveals a surprising ignorance of American history. But before we get overly incensed or overly amused by it, it might be worthwhile to check on our own historical knowledge. For instance, I wonder how many are aware that the burning of Washington was in retaliation for the American burning of the Parliament House of Upper Canada.

As a matter of fact, a spot check among friends indicates that we of the United States have a lot to learn about our northern neighbor's history. A good place to learn some of that history, while refreshing the memories of our own country's past, is in the third volume of the Canadian History series, "The Path of Destiny," by Thomas H. Raddall.

Covering the years 1763 to 1850, the book deals with the Revolution and the War of 1812 as seen from the Canadian side of the border. In addition, it relates such episodes of Canadian history as the explorations of Vancouver and the fights between the Hudson Bay Company and the Northwesters over the fur trade.

It's good exciting reading about the country that is probably the best in the world, next to our own.

L. L. Day

EDITOR-AT-LARGE

The three volumes in the Canadian History Series are "The White and the Gold," by Thomas B. Costain; "Century of Conflict," by Joseph L. Rutledge; and the just released "Path of Destiny," by Thomas H. Raddall. They are published jointly by Doubleday & Company, 575 Madison Avenue, New York City 22 and Doubleday Canada Ltd., 105 Bond Street, Toronto 2. Each is priced at $5.00 ($6.00 in Canada). They may be obtained from your own bookseller or from any of the 31 Doubleday Book Shops, one of which is located at 18 Adams Avenue West, Detroit 26, Mich.

TRADE Winds

PRESUMABLY EVERYONE is reading "On the Road" and talking about Jack Kerouac, the author. The book's all about the "beat" generation, the young people who are rushing around like crazy in cars or on the streets in the middle of the night, having parties ("orgies"), and going to Paris or Mexico or San Francisco. Don't get 'em mixed up with delinquents, nor with Bohemians. They're different. I guess you have to read the book to figure it out.

Kerouac says there's such a thing as "respectable beatness," too, so there is hope for the Ivy Leaguers as well. "Even Billy Graham," he told me, "is very hip. Hip and beat mean the same thing, you know. What's Graham say, 'I'm going to turn out spiritual babies.'? That's beatness. But he

doesn't know it. The beat generation has no interest in politics, only mysticism, that's their religion. It's kids standing on the street and talking about the end of the world."

Jack Kerouac says that this is a period of Caesars, where a few great families turn out the leaders, and that the beat generation has a feeling of great corruptness in Washington. Therefore, the only attitude to take is one of non-interference: "Don't assert yourself and nothing happens to you. The only thing that matters is food and drink. And I write to celebrate that."

He has done a lot of celebrating; there are six other novels waiting to be published. One, "Visions of Neal," is about the same guy who is the main character in "On the Road." It's "the greatest I've done," says Jack, "but the world isn't ready for it, and it won't be published for twenty years."

We had to wait a long time for "On the Road." It was done in 1951. Here's how:

"I wrote it for my wife. She'd come home from her four-hour waitress job and she'd always want to know all about Neal and what we'd done. 'What did you and Neal really do?' she'd ask, and I'd write it for her, and she'd come home and laugh at what I'd written. I'd sit behind a big screen and yell 'Coffee!' and her hand would come around the corner holding a cup of it."

Kerouac got art paper, which comes in twenty-foot rolls, and pasted it together. Then he'd start it in the typewriter and begin writing. He could write 18,000 words without changing paper. Now things are a little different. He's divorced and lives with his mother in Orlando.

"I just sit in the yard and think, and eat ice cream. I start writing at midnight. I'm really a quiet fellow, shy. It's only when I come to New York that I got to start drinking and talking."

Kerouac is only one member of what's known as "the San Francisco group." My TRADE WINDS colleague, John G. Fuller, is out there right now, and next week he will report in this space on this interesting bunch of poets, writers, and people.

ADDITIONS AND SUBTRACTIONS: When I was talking about "Three Men in a Boat" I forgot to say that it is available in this country now in an Everyman's Library edition, too. H. Allen Smith was moved to supply a revealing bit of information on the same subject. He writes: "Your recent mention of Jerome K. Jerome sent me digging into my files for some notes I took after a session with Robert Benchley in 1944. I was curious to know how he came by his style, and asked him.

" 'I read a book by Jerome K. Jerome—pronounced Jerrum K. Jerrum in England, I believe,' Benchley replied. 'I decided *that* was the way *I* wanted to write. So, to be perfectly frank about it, I started out by re-

writing that guy, and I continued rewriting him for five years.' "

"I remember that when I got home that day I located two pieces by Jerome and read them and there it was: Benchley's style!"

ADDITIONAL ADDITIONS and subtractions: It was also an oversight not to remind everyone that Hermann Hagedorn has yet another TR book coming out October 18, "The Theo-

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MR. CAPPON

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Alexander P. Cappon, editor of the University of **Kansas City Review,** considers it a "worthy enterprise to circulate more widely some of the best work being published." Dr. Harold E. Fey, editor of **Christian Century,** is "impressed very favorably." Louis Lyons, curator of the Nieman Fellowships, Harvard University, and editor of **Nieman Reports** would "much like to see it done," and Mrs. Margaret D. Dawson, editor of **Child Study,** writes "I'm for it."

DR. FEY

"We are naturally very interested," said Richard W. Westwood, veteran editor of **Nature,** "in anything that has a literate objective, and that would broaden the distribution of worthwhile material." Mrs. Dorothy H. Pope, editor of the **Journal of Parapsychology,** finds it "a fine idea. Worthwhile literary and scientific work deserves a wider audience . . . the plant usually benefits from being put into a larger pot."

MRS. POPE

And so with a long list of the men and women who best know literary quality, the editors of our more thoughtful journals: "Glad to be able to read a selection of outstanding pieces just as they were written." "Covers a field and renders a service that is much needed, and provided by no one else."

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dore Roosevelt Treasury," a selection of many kinds of his writings.

Next, that letter from Matilda Pinnhead, excoriating her publishers for their treatment of her and her book (which she originally entitled "The Windbreaker"), was really written by Daniel George in the Jonathan Cape Limited house organ as one of a series from Imaginary Correspondents.

Finally, here's a report from Toby Shafter on Monhegan Island, Maine: "Anent the crazy, mixed-up Edna St. Vincent Millay biography situation, you quite neglected me. My book is called 'Edna St. Vincent Millay—America's Best-Loved Poet' and was published April 22 of this year by

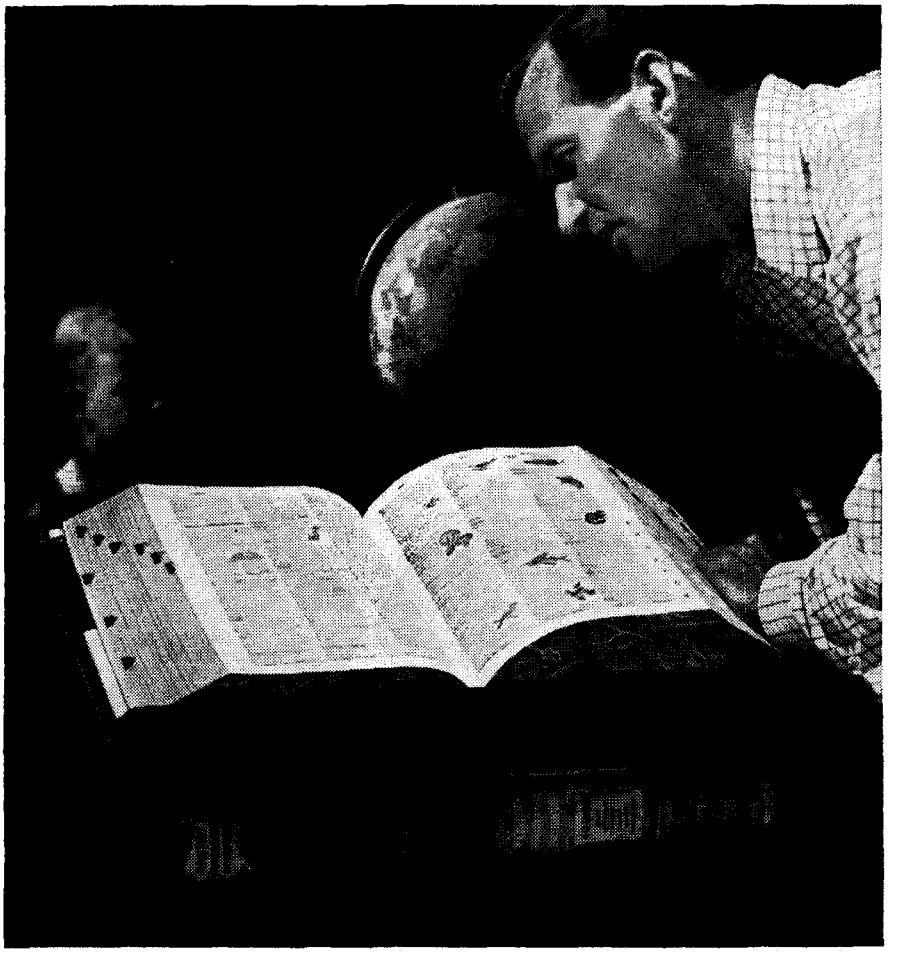
Julian Messner, Inc. It covers her life from the time she was twelve years old to her death and my publishers tell me it is selling like hot cakes to teen-agers and many adults, too. So, I ask you, what's the great mystery?"

SOME OF US WROTE to René Maine and asked him to talk about himself. He is the author of the just-published "Trafalgar," an interesting account of that battle as told from the French viewpoint. I won't tell you how it comes out, it'll spoil it for you. Anyway, here is the notice biographique received from René Maine:

"Je suis né à Paris le 24 Juillet 1907. Ancien marin, j'ai navigué pendant cinq ans dans la Marine de guerre française. J'ai quitté la Marine pour entrer dans la journalisme comme reporter. Devenu secrétaire de rédaction, puis rédacteur en chef, j'ai été successivement avant la guerre, rédacteur en chef de l'hebdomadaire 'Match' et du quotidien 'Paris Soir.'

"Je suis maintenant rédacteur en chef du quotidien parisien du soir 'Paris-Presse-l'Intransigeant.' En dépit de mes fonctions dans la journalisme, je suis resté fidèle a la marine. Je suis accrédité suprès du department naval français comme spécialiste des questions maritimes depuis vingt-cinq ans.

"Je suis marié, j'ai une fille qui fait du théatre et je suis deux fois grand père. Je suis Chevalier de la Légion d'Honneur. Je suis plein d'admiration pour les Etats-Unis où je suis allé deux fois a bord des paquebots Liberté et



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Flandre et je regrette de ne pas y avoir vécu quelques années.

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Voilà.

A FEW MONTHS AGO the relatively new publishing firm of Hill and Wang signed up its first novel by purchasing American rights to "Manuela" by William Woods ("Edge of Darkness," etc.). They considered it quite a catch. Even better news came when they learned that a major film was being made in England, starring Trevor Howard and Elsa Martinelli. Then the motion picture, named "Manuela" after the book, was selected as Britain's sole entry in the Berlin Film Festival in the summer. Then "Manuela" had its world premiere with the Duke of Edinburgh attending. The reviews were brilliant.

Talk about excitement! But that was only the beginning. Paramount Pictures bought U.S. distribution rights to the film for $300,000, and Hill and Wang could see giant billboards crowning the cities of America with "Manuela" in huge letters. They managed to have a meeting with Paramount and learned that the movie would be released in late September, probably. A fine combined publicity campaign was envisioned, for that coincided with publication date, September 20.

Then Mr. Wang received a telephone call from Paramount. "I've got a bit of news for you," the man said. "We've decided to change the name of the film. It's going to be called 'Stowaway Girl'."

Mr. Wang mumbled quietly, "But the girl isn't even a stowaway," and hung up. He and Mr. Hill consoled each other. "Oh, well," they said, "at least the story's there." That afternoon they had a cable from London:

"Regarding Manuela, Paramount taking on happy ending."

—JEROME BEATTY, JR.

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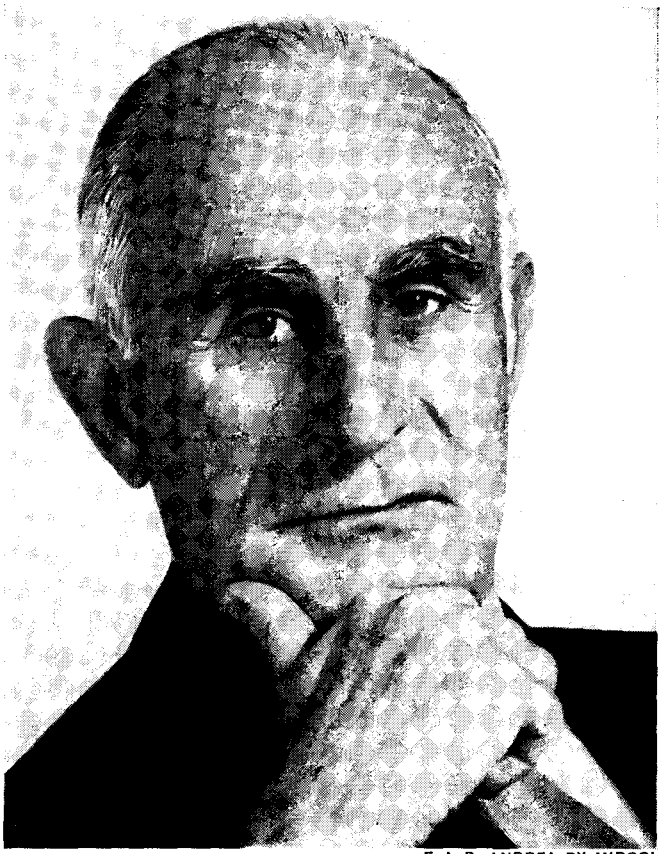

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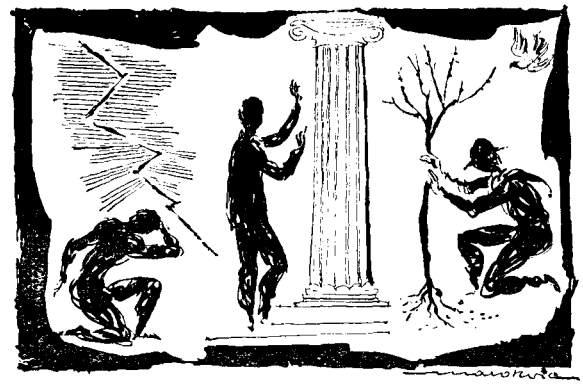
The Saturday Review
SEPTEMBER 28, 1957

A RELIGIOUS OUTLOOK

Faith for Tomorrow



There was a long period, culminating in the philosophical thinking of the eighteenth and nineteenth centuries, when the scientist and the theologian tended to come into conflict. More recently, most scientists have scrupulously proclaimed that their studies of matter and its motions cannot disturb the world's religions, which are properly concerned with spirit and its values. However, as science marches from victory over nature, many scientists have not hesitated to speculate on religious questions. Among the most outspoken of such speculators are the Huxleys of England, the most prominent living scientist of whom is Julian Huxley, the great biologist. The following article is taken from his forthcoming book, "Religion Without Revelation" (Harper, $4). Copyright 1957 by Julian Huxley.

By JULIAN HUXLEY

CIVILIZED man is beginning to realize that he can, if he so wishes, in large measure model the world in accordance with his desires. He has for some time realized this pretty thoroughly with regard to inorganic nature, and has now reached the same point in his outlook on organic nature other than himself—noxious insects and parasites, tropical diseases, afforestation, agriculture, fisheries. He is beginning to see its full implications in regard to social development—witness the outburst of activity in promoting town-planning, nature reserves, and the conservation of wild life, in preserving beautiful buildings from destruction, in saving the countryside from vandalism, in national education, in the concerted appeal for playing-fields for poor children, and in a hundred other ways.

Finally, there is the extension of the same outlook to his own nature. That has hardly as yet got a foothold; but it is coming. This will bring profound changes of practice. Psychology and education between them are revealing what can be done in helping the individual to control himself; the study of heredity and population-growth, and the knowledge of eugenics and of birth-control are pointing the way to wholly new aims—to a conscious control by man of his own nature and racial destiny. Medicine is ousting the idea, common to all primitive societies, and accepted by all early religions, that disease is due to supernatural causes, whether magic or the will of a god, and pointing the way to man's achievement of health. How can the twentieth century, grounded in this outlook, which is not only actually but inevitably new, be content with the same religious outlook which satisfied it when the natural world was uncomprehended, appeared chaotic as much as orderly, and the ideas of control and conscious change had not yet been born?

Bearing this in mind, we may feel it natural and even desirable that a religion such as Christianity, for instance, should at its origin have set itself up as definitely hostile to the whole outlook of the world into which it was born; that when science was almost nonexistent, morals chaotic, cruelty rampant, force the one great arbiter, and religions of every complexion, including those of barbaric crudity and beastliness, were jostling each other, all tolerated, in the imperial city, Christianity should have proclaimed itself not merely as a way of salvation, but as the only way.

BUT today humanity is facing the possibility of attaining its maturity. We cannot really think it tolerable that it should be faced with perpetual

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"If we aren't watching any program, he wants to know what in the world we *are* doing."

conflict at the central heart of its being. If our maturity is to be stable or fully fruitful, it will be necessary for a religion of the future to be an aspect of humanity's unitary and interconnected thought and life, not one or two opposing tendencies.

I feel that the religion of the future must have as its basis the consciousness of sanctity in existence—in common things, in events of human life, in the gradually comprehended, interlocking whole revealed to the human desire for knowledge, in the benedictions of beauty and love, in the catharsis, the sacred purging, of the moral drama in which character is pitted against fate and even deepest tragedy may uplift the mind.

Nor must it be narrowminded, but it must admit that this same high sense of sacredness and transcendent value may be vouchsafed in many ways and in many objects. Some may find it in poetry. Shelley was an avowed atheist and a hater of Christianity, but he was obviously of religious temperament. This could hardly be claimed of Keats, but to him beauty was certainly a sacrament. It may come through art or music; it may be vouchsafed through love. It may be found in the pursuit of pure truth—think of Lucretius, Galileo, Pasteur, Thomas Huxley. It may be found in the practice of a life devoted to the service of humanity's suffering, as with Father Damien or Mrs. Elizabeth Fry or Dr. Schweitzer. Still others, like Richard Jefferies or Wordsworth or Thoreau, may find it in the solitudes of nature; or, again, like born patriots, in a sanctification of their country.

Religion properly so-called differs only from these other dedications in relating objects of its feeling of sanctity to the individual's desire for salvation or righteousness, and to a definite set of beliefs or scheme of thought about the mystery of the universe and man's destiny therein. But if its brand of sanctity excludes that of the thrill of poetry, or denies the absolute value of intellectual discovery, or is hostile to the feeling of sanctity enveloping and spending itself upon purely humanitarian ends, then so much the worse for it. All it has a right to ask is that those who pursue other approaches shall try to see whether their ideas are not narrow, whether they cannot be related to a wider sweep of reality.

It is all very well for Browning to say "we live by admiration, hope, and love." Even had he struck a rather deeper note by substituting *veneration* for *admiration*, and introduced a plea for pure knowledge, this would have been but a partial view. What we live by must be organized: the different ideas and aspirations, the goals and springs of conduct must be brought into relation with each other and with a full experience of outer reality, in the widest possible way. This is where organized religious thought makes its contribution to civilization.

In any such intellectual organization of religious thought there appear to me to be three main categories to be considered. The first is constituted by the powers of nature; the second by the ideal goals of the human mind; the third by actual living beings, human and other, in so far as they embody such ideals.

The three categories themselves, and their relationship, are not the same thing as the sum of the isolated brute facts which go to compose them. They are the facts as apprehended by the powers of the mind—they are reality embodied in experience, and so becoming organized and unified into an ordered and more vital reality.

Had the word God not come, almost universally, to have the connotation of supernatural personality, it could be properly employed to denote this unity. For if my reasoning has been correct, what has been called God by men has been precisely this reality, or various aspects of it, but obscured by symbolic vestures. Perhaps the day will come when men will recognize this, and throw away the veils. Until that time, it is best to use some other word or phrase. In any case, this reality, as a proper object for the religious sentiment, is something unitary and deserves a name. For the moment I shall call it the Sacred Reality. The precise term, however, does not matter. What does matter is the recognition that the experience of the universe as affecting human life and therefore as invested with sanctity is a reality, and is the proper object of religion.

AS REGARDS the relationship of this reality to human life, one further comment is in place. The category of natural power transcends human life on the material side, as matter. It is external, and what is given in it is alien and unfamiliar. Humanity is one combination of the elements of reality; but there are an infinity of others, some exceedingly diverse. Humanity, however, consists of a number of bits of living matter, and is thus rooted in what transcends it.

The category of pure spirit also transcends humanity, but on the spiritual side, and in a different way. It transcends any and every particular by being general, exceeds anything and everything actual by being ideal, and yet the capacity for thinking in these general and ideal terms is a capacity of particular and actual human beings. Humanity is much more intimately entangled with this aspect of reality, and transcendence

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and immanence are there more intricately interwoven.

The only Absolute that man can know is the absolute of general idea —truth, beauty, goodness, holiness, unity. He can never reach absolute completeness in any field, nor absolute perfection. But he can attain satisfaction, a satisfaction embracing and profound. The satisfaction may be one of achievement, happiness, or rapture; or it may be one, paradoxical and yet very profound, of realizing his own littleness, dependence, and sinfulness over against the awful completeness and sanctity of the ideal. In such satisfaction it can properly be said that man touches the absolute and has a momentary perfection.

There is an absolute of truth; and though no one can grasp all truth or, what comes to the same thing, all the implications of a single truth, yet we may solve the particular problem we have held before us, we may see in a flash our solution, its truth, and its relation to many of our other ideas.

IN JUST the same way we can touch the absolute of beauty and, through our spirit, perceive it investing common things and common vision; we can touch the absolute of goodness and realize something of the good in a single course of action. There is an absolute of harmony and unity; we can experience in ourselves a moment of that harmony when we succeed in adjusting the diverse and conflicting elements of our life, as they happen to exist at the time, all in a single unity. It is but momentary; we must continue to grow, and new equilibria will come to be necessary; but in that moment we shall have tasted a knowledge which is absolute, and embodied something of ideal harmony in our actual temporal being. There is an absolute of righteousness; that, too, we can touch by moments; and this grace is most intensely felt when it rescues us from the opposite extreme, of a sense of sin or unrighteousness. But it is simply not a fact that it is the exclusive privilege of Christian believers. There is a grace of holiness which can be attained in love; without it ungratified desire is pain, desire gratified is merely transitory release from tension or brings satiety and revulsion—but with it super-added, ungratified desire is itself desirable, prayer and beauty is one, gratified desire a sacramental transcendence of the boundaries of the self, a consummation on which, as Blake says, "the soul expands her wing." In all these and many other ways we may touch the absolute, sacramentally transcend ourselves.

On the other hand, the spirit must labor for wages too, and earn them. I believe that to live solely or mainly for these moments of transcendence, whether in religion, or love, or beauty of art or nature, or intellect, is mere selfishness. Like other selfishness, it brings its own penalties, which may be no less severe in spite of never being realized. The world demands work. Work is needed for the mere maintenance of life; more work is needed for the maintenance of a particular level of civilization; still more work is needed if we look to the future and aim at giving later generations better chances of fuller life.

When we come down to more detail, there are many facts which need to be taken into account to get a proper picture of reality. We must accept, for instance, the fact that men are not fundamentally equal, but unequal in being endowed by the natural processes of reproduction with chemically different outfits of hereditary units. The automatic working of Mendelian law may, to take an extreme example, produce a congenital imbecile, who is no more capable of any comprehension of what a Christian means by God than he is of lecturing on advanced physics; and the converse is seen in those whose hereditary outfit equips them from the start with more than usual talent, in music, say, or mathematics, or spiritual sensitiveness. But, *per contra*, those same talents can only unfold into actuality when developing in a suitable environment; a wolf-child could not become a mathematician, nor could a paleolithic man, in the absence of musical tradition and musical instruments, have become a great musician.

Fate is the limiting force of heredity and environment; and freedom is human plasticity—the variety of possible developing opening before a man endowed with a definite heredity.

It is clear that had circumstances been but a little different, a human mind might have developed into a mental organism quite different from its actual state; and equally clear that even the best-developed minds fail to realize more than a fraction of the possibilities open to them, while the average man allows his mind to remain a baby instead of encouraging it to grow up, lives all his life like a chrysalis in a cocoon without realizing that he might, if he wished, emerge winged.

Religion, then, should satisfy the following requirements. It should not merely be confined to man's more or less immediate reaction to the mysterious or sacred; it should not be content with a system (often incomplete or self-contradictory) of mythology or of primitive rationalization as its theology; nor only with traditional ritual or formalism as its code of action. On the contrary, it should always extend its conception of what is sacred and a proper object of religious feeling to include man's destiny and his relation with the rest of the

(*Continued on page* 37)

In The Orchard

By Robert Friend

WE SAT in the Cambridge orchard drinking tea.
Above, the apples rounded to a fall.
Preserving balance, cup upon a knee,
we thought no thought at all;

but rumored idly with the idle bees
deep in the heart of flowers, who triggered thus
another generation's histories.
But what was that to us?

A cheek may flush, a heart may miss a beat.
I am not master of such languages.
I settled back into the rural seat,
"Another biscuit, please."

Master or not, was she not signalling?
And was I not interpreting her eyes?
For suddenly I felt it like a sting:
Why, this was Paradise!—

and almost dropped my cup. Something was slithering.
Well, here was one man it could not deceive.
I laughed—as if I hadn't heard a thing.
And she laughed back—as if her name were Eve.

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The Novel, French Style

—Harcourt.

André Dhôtel.

Julian Green.

—Harcourt.

Maurice Druon.

—Man Ray.

François Mauriac.

THE FRENCH are perhaps not the most vital contemporary practitioners of the novel form, but they most certainly are among the most accomplished. Three whose new works are reviewed below are old hands: Julian Green, François Mauriac, Maurice Druon. A relative newcomer, André Dhôtel demonstrates a rare skill at combining fantasy and realism.

RUNAWAY BOY: André Dhôtel's **"Faraway"** (translated by Stephen Becker; Simon & Schuster, $3.50) is a story about wanderlust and the extraordinary things that can happen to one who has courage to break away from it all and take up with the gypsies. Young Gaspard Fontarelle might have known he was not going to vegetate in Lominval, working in his aunt's hotel, the Grand Cerf, until that paragon of bourgeois virtue died and left the property to him. Had not his parents run away to travel with the fairs, where, to the disgust of all Lominval, his father hawked neckties and his mother told fortunes? The shocking occurrences at Gaspard's christening and the calamities he provoked as a child were proof enough for everyone else that something was going to happen to this lad surely in thrall to some malefical spirit. Yet until the day he caught sight of the runaway boy in the wood —a child with strangely beautiful hair and grave blue eyes—Gaspard never thought about much other than the odd jobs his aunt kept him doing from morning until night. How he is borne far from his village on a wild piebald stallion, his mishaps and remarkable encounters while in search of the strange blond boy, who turns out to be a girl, are related in the chapters that follow.

The author—now a middle-aged lycée teacher with a mountain of themes to grade, but once a lad from the Ardennes himself—lets his imagination gallop along through the most pleasantly preposterous episodes. Nobody has written just this sort of thing since the early German Romantics experimented with the *Märchen*. Although Dhôtel may owe something to Surrealism, the particular blending of magic and homely realism, of irony and wistfulness, that he achieves here has a stronger flavor of the German tradition. The novel's popularity in France (the ladies of the Femina jury awarded it their coveted prize) brought gratifying recognition to a talent that had passed without much notice in a dozen or more previous novels. English readers who relish atmosphere and suspense could wish to find more of this author in translation.

—Laurent LeSage.

LIFE IN THE PROVINCES: With an extreme finesse and delicacy of style, Julian Green in **"The Transgressor"** (translated by Anne Green; Pantheon, $3.50) carries us into the life of the Vasseurs, a bourgeois family in a French provincial town. It is a woman-dominated household, through Mme. Vasseur and her handsome daughter, Ulrique, both of whose husbands are, in their different ways, inconsequential and held in contempt by their wives. Mme. Vasseur's sister, Mme. Pauque, exercises her own unobtrusive but tangible force within the ménage, felt chiefly by its dependents and employees.

The pretension of generosity is a favorite pose of Mme. Vasseur. The beneficiaries of her dubious kindness are her cousin Jean and an orphaned girl Hedwige. Jean is a silent, secluded fellow, crushed in spirit presumably by the war of 1914. He is regarded as a scholar of sorts, and used by Mme. Vasseur at times on genealogical searches. Hedwige is a girl of simplicity and gentleness. "The family's unconscious tyranny obliged her to assume a constantly fantastic attitude from which she was never allowed to depart. . . ."

It is when Ulrique introduces Gaston Dolange into the house as a possible suitor for Hedwige that catastrophe is planted. The simple girl becomes totally infatuated with him only to have him disappear and to learn that hopeless barriers stand in the way of her dream of love. For Gaston Dolange is a homosexual, a callous male prostitute. We discover that Jean loves him with an equal hopelessness. Jean makes himself, with kind and penitent intention, the instrument of Hedwige's understanding of why there can never be any-

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thing between herself and Gaston.

The moral subtlety intended by Mr. Green escapes me. I find the book's greatest rewards in its manner of execution and in its background figures. The commonplaces of the Vasseur household are wrought with a Flaubertian touch. "The Transgressor" is a book of great polish whose whole seems to be mysteriously less than the sum of its parts. —EDMUND FULLER.

IN DESTINY'S BONDS: Given the postulate of François Mauriac's Jansenistic universe, liberty only in a very special sense could be possible, and no one should be surprised that Thérèse Desqueyroux and other famous heroes and heroines of his novels are damned souls even though they will no evil. But the case of Elisabeth Gornac in **"Lines of Life"** (translated by Gerard Hopkins; Farrar, Straus & Cudahy, $3.50), is different. Her tragic and grotesque passion is neither of her doing nor of the devil's. She seems deliberately framed by the other characters and by the author himself.

To all appearances, there is nothing but maternal solicitude in her attitude towards young Bob Lagave, who has been sent to his grandmother's in the country to convalesce after a pleurisy attack. If she spoils him a bit, it is in all innocence. At most she is guilty of excessive indulgence when she agrees to let Paula de la Sesque stay at her house so that the two young people can have a day together. But when Elisabeth's priggish son Pierre arrives and, in his self-righteous indignation, blurts out to Paula just what sort of a Ganymede her darling Bob is to Paris society, the tragic course is begun. Elisabeth, taunted by those she befriended, will at last become what the author intended she should be—a stout middle-aged woman in love with a depraved young man.

It would have been easy for a writer who relates inner thoughts as well as behavior to suggest as much from the first, and thereby avoid the impression of *deux ex machina* manipulation. Why does Mauriac, on the contrary, present her as a sound and sensible woman? Does he mislead us expressly, do violence to the character to heighten the dramatic effect at the end? Or can others really know, better than Elisabeth, the true nature of feelings buried so deep that even her spontaneous reactions do not betray them? Can other lives, crossing our own, really alter the destiny for which our nature seemed first intended? We read: "The marks left by one individual on another are eternal, and not with impunity can some other's destiny cross our own."

Published in 1928 as "Destins," this brief novel has been overshadowed by the major works that preceded and followed it. It deserves a place of greater prominence. All Mauriac is here: the great word-painter and moralist who knows, better than any other French writer living today, how to convey a disturbing soul-drama by a few brief strokes. —L. LES.

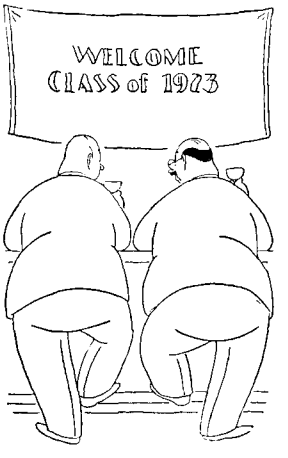
QUEEN OF HEARTS: In his new novel, **"The Poisoned Crown"** (translated by Humphrey Hare; Scribner's, $3.50), Maurice Druon carries us one step further in his story of the disintegration of the medieval French monarchy. The reader watches the mighty edifice, built upon Carolingian ruins by Hugh Capet, and lifted to real greatness by the ruthless, able Philip the Fair, crumble into its own ruin, and thus prepare the way for the disasters of the Hundred Years War.

Like the first two volumes of his "The Accursed Kings" series, this is an outstanding work, but, also like them, it has more merit as history than as fiction. Lacking is the deep and subtle penetration into the human heart. But present is a keen sense of the importance of the small bricks that make up the topless towers of what happened. Maurice Druon shows that Charles IV, a man, if not a very complete one, wants his queen Clemence to love him and that this has more to do with the course of events than any theory of state.

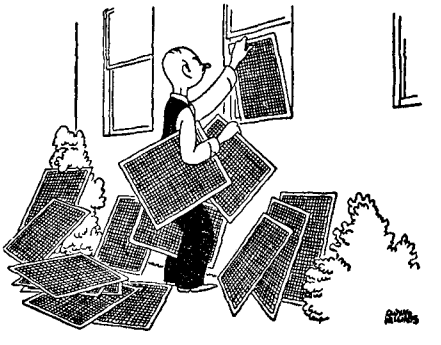
Neither this novel nor its immediate predecessor, "The Strangled Queen," is quite as good as "The Iron King"; and, it seems also that sometimes the translation falters. But even with these reservations, Maurice Druon must be ranked among the better modern historical novelists.

—THOMAS C. CHUBB.

Mr. Williams's World



FOR TWO SCORE YEARS a gentle native of San Francisco and adopted son of Massachusetts has been using his sharp pen and black ink to depict the foibles of the human race (particularly the middle-class American species thereof) in a fashion that draws not blood but chuckles from its victims. Often these have been accomplished through panel cartoons in newspapers and in the old *Life* and the new *New Yorker*. Just as often it has been done between covers, to illustrate the work of such clever practitioners of humor as Corey Ford, Edward Streeter, Robert Benchley, *et al.* Now that Mr. Williams is sixty-nine, the brothers Harper of New York have gathered more than a hundred of his sketches into a beguiling book called **"The Gluyas Williams Treasury"** ($4.95), supporting them with the text amid which they originally appeared. The following samples are fairly representative: The two members of the Class of 1923 were drawn to give point to Corey Ford's observations on the anguish of growing older. "People are changing too," writes Mr. Ford. "For one thing, they're younger than I used to be when I was their age. I went back recently to an alumni reunion. I was shocked to see the tots they're admitting as students these days. Several undergraduates called me 'Sir' and one of them asked if he could help me across the street." The sketch at the right illustrates Roy Kirchner's words: "Some day an architect is going to make a fortune by designing a house with at least two windows the same size."



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First Novelists to Watch

Many confirmed readers of fiction find it a fascinating sport to spot the comers among writers making their debuts as novelists. The old-timer who can recall that he appreciated the talents of a Faulkner, a Hemingway, a Steinbeck, or even a lesser great in his first published effort can (and usually does) take everlasting pride in his critical acumen. Among the novelists who are making their American debut this week there are six—three Americans, two Britons, one New Zealander—who SR*'s reviewers tell us deserve watching.*

—A. Bardo. —Jack Richards.

Frank Tuohy, Josephine Carson, and Ian Cross.

LITTLE BOY LOST: In **"The God Boy"** (Harcourt, Brace, $3.50), a first novel by New Zealander Ian Cross, God is the ambivalent projection of Jimmy Sullivan's desperate need to belong. Told in the first person, the story deals with the familiar subject of a child who not only observes, but unwittingly helps precipitate a domestic tragedy that is beyond his comprehension. What Mr. Cross has added to this theme is a sense of the boy's struggle to understand what is happening.

When Jimmy couldn't understand why his mother and father didn't get along better, he supposed that God meant it that way. Jimmy's old man was an unsuccessful clerk with a crippled arm, a mean temper, and a craving for drink; his mother was at her wit's end most of the time. His sister Molly had been sent away to convent school and so Jimmy was left alone with a doomed marriage—and God. "Now being a God boy, that means you are a boy that God has his eye on, that's all. Like the captain of a football team who sees somebody that might fit into the team pretty well."

Jimmy Sullivan is a sympathetic character, drawn subjectively rather than clinically. The book has the virtues of clean writing and soundly motivated incidents, although the boy's acquiesence in the eventual tragedy will puzzle many readers, just as Jimmy's mild variant of anti-social behavior will strike Americans—attuned to such shockers as "The Bad Seed"—as somewhat too muted to be completely effective. —David Dempsey.

POOL OF LIFE: Six gifted, sensitive, unformed young people at Cambridge University are the leading characters of June Hooper's first novel **"The Apprentices"** (Beacon, $2.50). They are glad of the chance to look before they are forced to choose stances and philosophies they may have to maintain throughout their lives. Mark, the only American, wants definite answers; so does intense and English Isabel. Marion, passively intelligent, is content only to see as is her fiancé, Stephen, though his seeing is less passive and ultimately he changes as she does not. Hyacinth abashedly accepts the actual world of gush and garble; Eloise, until she is startled into awareness, thinks she knows both what is and what one should do about it. The novel's controlling image is that life is a pool one may look into or plunge into, into which the very few may alternately plunge and emerge to look. Miss Hooper presents with subtle ambiguity youth's search for the good, the true, and the beautiful.

Like Henry James, Miss Hooper avoids the too specific in order to emphasize fundamentals. Sometimes this leads her into vacuously vague writing that merely perplexes and annoys. "The Apprentices" is not totally satisfying, yet, in its enticing way, it compels the readers to wonder about the excellent novel Miss Hooper will write when she masters her master and becomes congruously specific and universal.

—Harvey Curtis Webster.

SUBURBAN LIVING: In **"No Down Payment"** (Simon & Schuster, $3.95), John McPartland focuses sharply and a bit grimly on four families occupying adjoining villas in a vast postwar suburb. Sunrise Hills, a sprawling compound of five thousand mortgage-laden havens happens to be in the vicinity of San Francisco, but the easy credit syndrome that it represents can be found in some degree throughout boomtime America. The Flaggs, the Martins, and the Kreitzers are "new model, moving-upward kind of people," surrounded by gadgets, nourished on prefabricated victuals, divorced from their old gods, living the good life on the instalment plan. Their neighbors, the Noons, have somehow eluded this retooling process; the master of the house is a hairy-chested atavist who makes big trouble for his streamlined neighbors.

Mr. McPartland's feelings about the glut of material prosperity are mixed. On the one hand he smells in it the aroma of decadence, "a rottenness, a decay, and over the night-bright cities . . . the shadow of the manmade destruction of the world." But on the other hand he has a sneaking awe for the fiscal legerdemain which enables the American peasant to drive around in a $4,000 car. Unfortunately, "No Down Payment" is more interesting as sociological comment than as a work of fiction. Mr. McPartland's observations on rootlessness, automation, and the fate of mankind are earnest and provocative. (Too earnest, perhaps, for he relies on indignation where irony would be more effective.) But he is inclined to be didactic rather than dramatic, and leads the action of the novel into a detour of cheap and senseless melodrama. —Martin Levin.

THE PANGS OF BEING TWELVE: If Josephine Carson had had more demanding subject matter than she has found for her first novel **"Drives My Green Age"** (Harper, $3.50), she might well have written an outstanding novel. Her handling of the atmospherics of a Midwest small town, the sharpness of her descriptive detail, the nice economy with which she sketches her subsidiary characters—all this indicates an excellent talent;

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unfortunately, however, her novel repeatedly descends to girlishness. It is witty, chatty, and occasionally pretentious.

The subject is the usual passage of the child from innocence through knowledge of adult sin into the imperfect world of adolescence. The child is twelve, female, and she writes poetry, as is the custom nowadays. The sin is sexual, inevitably, and the sinning adult is a school teacher. Somewhat extraneously a disillusioning religious experience is thrown in, so with two major authorities gone we learn that the child is parentless. She feels intellectually superior to her foster parents, a burgeois aunt and uncle, whose portrayal is one of the novel's successes.

A girlhood friendship, honestly drawn, for the girls are mismatched and really don't like each other, assumes larger dimensions when the friend almost dies of tuberculosis. So to disenchantment with religion, and sexual knowledge linked with an awareness of sin, add the knowledge of the possibility of death. The ingredients are all too terribly familiar. Not a one is left out.

The supporting cast—the farm boy lover, the aunt and uncle, the small-boy school pal with scorpion painted on shaved head and army-type salute are more completely realized than the principals. The story is told with the child as narrator, and Miss Carson cleverly holds herself to what a child would observe as she would observe it. This is particularly effective in the sexual passages. The tone of the book is drenched in adolescent tentativeness. It is constantly all aquiver.

When one puts down "Drives My Green Age"—for all its smartness and sex, for all the skill that has gone into it, one feels that it is essentially just as sentimental as, say, Gene Stratton-Porter's "Girl of The Limberlost." —ELEANOR M. SCOTT.

ADOLESCENTS IN LOVE: The recollection of a tragic love affair between two teen-agers narrated by a balding, middle-aged widower who was only peripherally involved doesn't seem to be promising material for a novel, but J. L. Nusser has blended these unlikely elements in a touching and charming first novel called **"The Scorpion Field"** (Appleton-Century, $3.50). How the children were discovered when they went beyond the kind of tentative sexual experiences of most adolescents and how the lives of all the men and women who came into contact with them were changed by it is Mr. Nusser's story. The core of that change lies in the way that innocence

(*Continued on page* 35)

EUROPE

Rebellion in Budapest

"The Hungarian Revolution," edited by Melvin J. Lasky *(Praeger. 318 pp. $5), is the story of the October 1956 uprising, as reflected in documents, dispatches, eye-witness accounts, and reactions throughout the world. It is reviewed by Emil Lengyel, author of "The Danube" and of a forthcoming book on the history of Hungary.*

By Emil Lengyel

THE HUNGARIAN revolution of 1956 has already produced a vaster literature than any other contemporary event, not excluding the invasion of Egypt and the turmoil in French North Africa. Melvin J. Lasky's "The Hungarian Revolution," attempts to reconstruct the history of the revolution by the "mosaic" technique—official and semi-official statements, broadcasts, appeals, comments, newspaper reports, and private letters. Most of the items Mr. Lasky has selected could be described by what the Germans call *Stimmungsberichte,* reports of the participants' frame of mind. He has collected his material so skillfully that the facts speak for themselves more effectively than a connected narrative.

—*From the book.*

"Fought mainly by . . . young people."

What do the facts reveal? That the revolution turned bloody when the AVO, the political police, fired into the throng in front of the Budapest Radio Building on October 23. They also reveal that the revolution was fought mainly by factory workers and students, young people. The revolutionaries scored what appeared to be victory in a remarkably short time because this was a spontaneous and nationwide explosion of wrath against the Soviets and their Stalinist puppets in Hungary. It was a clean revolution. Valuable jewels remained untouched overnight behind broken glass windows.

The record also speaks of Soviet hesitations, of the emergence of the national Communist Imre Nagy and of the movement's inability to halt where the Russians may have been ready to accept its demands, as they had accepted them in Poland. The Hungarian Prime Minister, on the other hand, proclaimed Hungary neutral, denounced the "Warsaw Pact" linking the Soviets and their satellites into a system of "collective defense," and called in the "Four Great Powers." This was the turning point in the revolt's history; the Soviet tanks swung into action, the massacre began.

Between the lines an important feature of the revolution can be perceived. The masses of the peasantry, did not participate in the fighting. They often helped by providing the revolters with free food but nearly all the actual fighting took place in the capital and a few industrial centers.

THE continuity of normal life is revealed in interesting vignettes, and one of these is contained in a Yugoslav reporter's dispatch on his way to Budapest. On the second bloody day of the revolution, he stopped off in the town of Kecskemet and saw some twenty young couples dancing gaily to the spirited tunes of a band.

An especially piquant item in this book is a military analysis published in *Wehrkunde,* an authoritative West German journal. According to the military expert who wrote it, about one-fifth of the Soviets' land forces, some thirty-five divisions, were engaged in Hungary. If this is correct, the Western world will have to revise

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its views about the Soviets' strength.

Another item deals with the most important problem the revolution posed. Could the West have done anything to save the Hungarians? A *Manchester Guardian Weekly* correspondent writes that the Magyars realized they could not win without Western help. The West could have compelled the Russians to withdraw by displaying its physical strength, the only strength the Soviets fear. However, this might have led to a world conflict which the Hungarians did not want. Again it was demonstrated that the circle could not be squared.

It is refreshing to see some taboos tackled in this book. There appears to to be some possibility of the Hungarian revolution becoming a religious creed in the West. Those who believe in every phase of the heroism of the freedom fighters will be saved, while the others must perish at the stake. Several dispatches reproduced in this volume state that not all "freedom fighters" were heroes and that some of them were infected with anti-Semitism. "There was enough anti-Semitism," an American correspondent reported, "to present a danger signal in a country which recently had gone through several years of intense Jew-hating and which had maintained an official anti-Semitic policy since 1919. During the fifth and sixth days I saw four people attacked and beaten because they may have been Jews."

Eye-witness accounts about this phase of the revolution published overseas are even more outspoken. One of the Hungarian-language books published abroad, for instance, mentions the fact that anti-Semitic slogans began to appear in Budapest: "Icig, this time we won't take you to Ausschwitz." "Icig" is an anti-Semitic nickname of the Jew.

Mr. Lasky correctly states that much of the Communist-inspired material could not be reproduced because of its repetitiousness. He did include, however, the famous October 23 statement of the No. 1 Communist, Ernö Gerö, a collection of incantations and Communist gibberish which was one of the precipitating forces of the revolution. The editor did not include many specimens of the "Free Europe" broadcasts beamed to Hungary, to enable the reader to judge the strictures of the "Report of the Special Committee on the Problem of Hungary," a United Nations body. Obliquely, it criticized the broadcasts. Nor did the editor see fit to include much material about United Nations debates and resolutions. Apart from these deficiencies, this book is a valuable source of understanding one of the greatest events of contemporary history.

Lord Halifax—impressive, not glamorous.

End of An Era

"Fullness of Days," by Lord Halifax *(Dodd, Mead. 336 pp. $6), is the autobiography of Britain's wartime ambassador to the United States. Edwin Tetlow, who reviews it, is an American correspondent for the* London Daily Telegraph.

By Edwin Tetlow

UNTIL a little while ago, hardly more than a generation, the military, political, and diplomatic fortunes of the United Kingdom were effectively in the hands of an exalted minority. Wealthy, aristocratic, and carefully guided along the path to tacit superiority by the most gifted educators in the land, they slipped easily into the key seats of power in the services, the government, and the Empire. The system worked tolerably well, although it tended to lull the governed majority into careless indifference and the governing minority into a conviction that they were the only possible rulers anyhow. It produced a Churchill and an array of lesser, but still impressive, heroes and leaders before its foundations were shaken by two world wars, a social revolution at home, and immense changes in the world outside.

It is still functioning, but in limited and declining fashion. Another shove by Labourites who are creating their own, different kind of hierarchy might well see the end of it. If so, there will be no more figures like Edward Frederick Lindley Wood, third Earl of Halifax—Lord President of the Council, Foreign Secretary, Viceroy of India, British Ambassador to the United States. It has been an impressive career, though not a glamorous or spectacular one. He is not that kind of man, and neither is his autobiography "Fullness of Days." Writing with the gentleness and kindliness which have always been among his notable characteristics and are stronger than ever now that he is in the mellow middle seventies, he has produced a thorough and cozy, but somewhat lackluster account of a life spent in his country's service. One finds it difficult to believe that things were quite so humdrum and proper for a man who, having been born with a silver spoon of exceptional length and quality in his mouth, nevertheless showed such scholastic brilliance at Oxford as is denoted by a first in Modern History and an All Souls Fellowship and then proceeded so swiftly up the rungs of the political and diplomatic ladder.

There is, however, one revelation for those who have known Lord Halifax coldly as a rather remote public figure. This intimate account of his life shows that he has been inwardly sustained ever since childhood to a remarkable degree by his deep and unquestioning faith in God. It was imparted to him in the beginning by his father, a man of intense vitality who, as he describes, was making speeches in Yorkshire at ninety-three and in his earlier old age had been searching vigorously for a means of reuniting the churches of Rome and Canterbury. The powerful influence upon Lord Halifax of religion and his father's wisdom was shown after Lord Birkenhead had suggested to him that he should succeed Lord Reading as Viceroy of India. Halifax at first hesitated, but, when under pressure, went to Yorkshire to discuss the proposal with his father. It happened to be the morning of SS Simon and Jude and they went together to church thinking much about what the answer ought to be. When they came out, his father said "I think you ought to go." And he did.

TO be realistic, one has to recognize that this piety cannot always have been of material advantage to Lord Halifax in his activities in the grim, cynical, and unchristian world of international bargaining. It must have been hard tried when, as Lord President and Foreign Secretary, he had to deal at close quarters with such unscrupulous knaves as Hitler and Mussolini; but it causes him to stand time and again to the defense of

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Neville Chamberlain, with whom he was associated in the dealings at Munich, and it helped him through many a grievous moment in his life. One is tempted to speculate indeed that he might have made a better bishop, even an archbishop, than a statesman. With his passionate love of fox-hunting, he would certainly have made a distinctive prelate.

The reader has to have a keen scent to get the most out of the book. There are tedious stretches when it is difficult to smell out anything of especial interest. But then comes a reward, suddenly. For example, the dullness is broken with an account of how, as a comparatively young man, he stood up to Winston Churchill at their first contact. He relates how Winston was reputed to be feeling a double sense of annoyance at having been made Colonial Secretary instead of Chancellor of the Exchequer and at having been given Halifax as his undersecretary. For weeks Winston steadily refused to see his helper, but at last an entry was forced and then Halifax courageously told Winston that, being there, he had a right to be treated with reasonable consideration or perhaps like a gentleman. Thereafter nobody could have been kinder than Churchill. He used even to send constantly for Lord Halifax to partake of an afternoon glass of vermouth. The author isn't specific but the inference is that the vermouth was applied only to him.

The closing chapter, which concerns the Halifax term as ambassador to the United States, is happily the best. He admits with commendable frankness that he took up the post "somewhat suspect for my complicity in the Chamberlain policy of so-called appeasement which had permitted Munich"; but this must have put him on his mettle, for his mission prospered and even the ultra-staid envoy clearly had a good time. He didn't mind when some elderly ladies in Detroit threw tomatoes and eggs at him to reinforce their reproach against Great Britain for her supposed desire to get American boys into the firing line with her own. He argues that since the American people are very courteous the result from the episode was that Great Britain received greater sympathy because her representative had been insulted. And he says that this effect was greatly strengthened when it was widely reported that the ambassador's only comment had been that the United States was a very lucky country to have eggs and tomatoes to throw while in England everybody was getting only one egg a month. One longs many times for more of this type of raciness to change the pace.

The Teutons Today

"The Unquiet Germans," by Charles W. Thayer *(Harper. 270 pp. $4), is an American's attempt to record what he learned through eight years' residence in postwar Germany, four as a diplomat and four as a private citizen.*

By Fritz Stern

CHARLES W. THAYER explains in the preface of "The Unquiet Germans," that he has sought simply "to record what I have seen and learned at first hand during eight years in Germany—four as a diplomat and four more as a private citizen." The result is an amiable little book, pleasantly discursive and anecdotal, yet utterly inconsequential. From these trivialities the reader would never infer that the author occupied one of the more important posts in the American Foreign Service in Germany, and it is clear that Mr. Thayer does not record the important things he saw while on official duty.

Mr. Thayer says little about the material comeback of West Germany. The spiritual and social changes are of much greater interest to him, and by describing them he seeks to probe the German character and forecast the likely course of Germany's evolution. The remarkable feature of Germany's postwar development has been the gradual reemergence of the old social order, the partial triumph of conservative restoration. Despite the totality of the defeat and despite the general feeling in Germany that everything of the pre-1945 world has been buried, the old forms of social life have crept back. Mr. Thayer pictures, with obvious affection, the persistence of the colorful medieval customs of a small Bavarian village, the few concessions that this traditional community makes to modernity. With less pleasure he notes the return of the Krupps, the reemergence of the big banks, the restoration, in new guise, of some old cartels. The German civil service, the schools, and the universities have also recovered their traditional forms and prestige, and the German scene today is not as new as one would have expected, or perhaps wished. Still, there are fundamental differences, especially in the political order, and Mr. Thayer rightly subscribes to the prevalent view that Bonn is stronger and more stable than Weimar ever was.

Some of these differences are undoubtedly due to the Allied occupation, particularly to the pervasive American influence on postwar German life. This influence Mr. Thayer discusses with bemused detachment. He seems to hold to the fashionable view that the early stages of our postwar German policy were bungled, and he is disdainful of our efforts at denazification, demilitarization, and democratization. These superficial strictures, not uncommon among those who worked in Germany, accomplish little, though they may afford unintended pleasure to a few Germans. Our more constructive political role, the enormous, and on the whole probably salutary impact of the GI, are almost entirely neglected.

On balance Mr. Thayer is skeptical about the unquiet Germans and feels that the new order has not yet been tested, that the combination of Adenauer's firm leadership and unprecedented prosperity cannot endure forever and that the prospects for the period after Adenauer are uncertain at best. The Germans nurture unfulfilled desires, above all reunification, and Mr. Thayer fears that the pursuit of these desires may return the Germans to the road of political irresponsibility. Beyond the hope for reunification lies the desire for the recovery of the lost territories in the east, now under Polish and Soviet rule. Mr. Thayer shows great sympathy for German ambitions in that direction, greater perhaps than those of many Germans themselves. His main thesis —watch the Germans—is undoubtedly instructive, particularly for those who regard Adenauer's Germany and its western attachment as an immutable fact. Germany's emergent political society certainly requires close scrutiny, closer scrutiny in fact than Mr. Thayer's book provides.

Charles Thayer—"skeptical."

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The Ideas Game

"Any Number Can Play," by Clifton Fadiman *(World. 404 pp. $5), is a collection of essays on topics as varied as Tolstoy and clerihews.*

By Charles Lee

CLIFTON FADIMAN'S second volume of essays "Any Number Can Play" is that sequel rarity, a book as good as its excellent predecessor. It may even be better, for in addition to its anticipated diversions and stimulations it has a thematic unity that is of genuine importance to all Americans. Mr. Fadiman writes of many things, of Horatio Alger and Tolstoy, of conversation, letter writing, and "Crime and Punishment," of mathematics, nursery rhymes, and cheese, of children, wine, puns, and clerihews. But the heart of what he is dealing with is the proper use of leisure; he irradiates its nature and energizes our best intentions.

Mr. Fadiman's view of the contemporary scene is something less than complimentary. He sees too many Americans living in a manic world of excessive "laughter, entertainment, speed, sports, colored images, loud noises, and excitement." He sees their private arts—from letter writing to prayer—suffering from anemia. He sees them frenetically accelerating along the highways in flight from their own spiritual vacuum, or as frenziedly consuming martinis in a doomed effort to escape effort itself. He sees them more bent on releasing their Id than developing and refining their Identity. Given the H-Bomb, he says, "we may contrive to kill boredom and ourselves at one and the same time."

But while wholesale leisure promises perils, it also offers opportunities, increasing opportunities, for thinking, learning, reading, conversation, friendship, and action in such areas as home, politics, and the arts. "Any Number Can Play" is, in a sense, a book about such opportunities. It is a summons to mind and soul. It will spur cogitations in the chimney corner. It will bugle to aspiration. And it ought to be said at once that though Mr. Fadiman is passionately earnest about his "message," he delivers it with all the cheer and charm for which he is famous. He is an amiable exhorter, a jovial Jeremiah. "The most genuinely cheerful and well-integrated men I know are those whose lives are concerned mainly with ideas. Equations kept Einstein equable."

It follows from this rather ponderous exposition of Mr. Fadiman's purpose that when he writes about eccentrics (a divertingly fantastic chapter) he is defending non-conformism. He defends Exurbia as a prosperous pioneering effort (whose Conestoga is the 8:10) in pursuit of privacy. He defends intellectuals (in a fine essay that originally appeared in the pages of this magazine) as "the most important kind of person the human race can produce." The true intellectual, asked what books he would take to a desert island, would answer with Bernard Shaw: "Some blank notebooks." As a matter of fact, through most of the more than two dozen essays in the book, the theme of individual expansion vibrates: Mr. Fadiman enthusiastically elicits the best whether he discusses Dostoevsky, cheese, or children.

And everywhere there is the play of his wit, the thrust of satire, the Fadimanic spree of good spirits, the dance of the thoroughbred mind. "This country," he says, "was set going by a bunch of calm-eyed intellectuals, otherwise known as the Founding Fathers, and we have remained a bit embarrassed ever since by the cerebral immaculacy of our birth." Culture he defines as "its own reward, an insight that is the beginning of a higher civilization." Puns, of which he is inordinately fond, he describes as "language on vacation." Indeed, there is a vacation note, the true note of leisure, in all the urbanities and perceptions of this delightful book. "It's pleasant to think," Mr. Fadiman proclaims, and in himself demonstrates. In short, play's the thing!

—Cecil Beaton.

Lord David Cecil—"cultivated."

Artists of the Word

"The Fine Art of Reading," by Lord David Cecil *(Bobbs-Merrill. 282 pp. $5), is a collection of eleven critical appreciations by the distinguished Oxford teacher and biographer of Melbourne. Our reviewer, Carlos Baker, is Woodrow Wilson Professor of Literature at Princeton.*

By Carlos Baker

READING, as all its inveterate practitioners know, can be or become as fine an art as dry-point etching, sculpturing in Athenian marble, or landscaping in water color. If the reading one undertakes is worth one's while, which is to say if it is the work of a master in any of the languages, it will help to create in the reader the very taste by which it is appreciated. Long exposure to the best that has been thought and said can sharpen the wits, sensitize the sensibility, open all the avenues to that special kind of experience that can be located only between the covers of a masterpiece. Good taste, ranging sensibility, and that sharpness of wit which is the *sine qua non* for sound critical appreciation are all qualities which Lord David Cecil has been at pains to cultivate during his lengthening career as a teacher and lecturer in and out of Oxford University.

Besides the title essay, his new volume "The Fine Art of Reading" contains ten other pieces, ranging in time from Shakespeare and John Ford up

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through to Jane Austen and William Hazlitt, and on to such Victorians and Edwardians as Pater, Conrad, and Walter de la Mare.

The prime requisite for reading as a fine art is to cultivate one's capacity for pleasure. "To be delighted" is as excellent a goal for the reader as "to give delight" is for the writer. "It is possible," writes Lord David, "to examine Pope's works as an example of eighteenth-century use of words; or "Paradise Lost" as a manual of theology; or to read "Jane Eyre" in order to find out how governesses lived in the reign of Queen Victoria. Possible, but how mistaken! "For Pope is too skilled a manipulator of the English language to be entirely trustworthy as a "typical" eighteenth-century man; Milton's justification of God's ways to men can scarcely be called doctrinally sacrosanct; while if all Victorian governesses had lived in the manner of Jane Eyre, the breed would very shortly have vanished from the face of the earth. To read for pleasure is a sounder principle than to read for information, unless the kind of information one seeks is the "subjective, sensual, and highly personal activity in which facts and ideas are the servants of fancy and feeling"—unless, in short, one is seeking that special kind of "information" which consists in the pleasure, for moments or for hours, of being someone else.

THE task of reading, even for pleasure, is not easy. It requires, says the essayist, not only "common sense and uncommon sensibility" but also "faith, hope, charity, humility, patience, and most of the other Christian virtues." One needs a "long and unhurried process of self-training" in the power of seeking a work of art for what it is. "It was foolish of Charlotte Bronte," for example, "to condemn Jane Austen for not depicting the full fury of the passions." Jane might with equal validity have reproved her sister-novelist for "a morbid preoccupation with personal emotion." Take your writers for what they are, recognize their essential *virtu* for what it is, an unique phenomenon, a new and inimitable entity which never was before and never will be in precisely the same way again, and you can avoid the unpleasant frustration of expecting every author to read like every other one. Subtly, inevitably, and by slow degrees, your taste will enlarge its range, your capacity for enjoyment of varieties of esthetic experience will be enhanced, and whole new worlds will lie open to your view.

The present volume bears the un-

(*Continued on page 36*)

ALBERT SCHWEITZER

Le Grand Docteur

***"The Three Worlds of Albert Schweitzer," by Robert Payne** (Nelson. 252 pp. $3.50), is a biography of the distinguished physician-musician-theologian. Professor Paul Arthur Schilpp of Northwestern University is our reviewer.*

By Paul Arthur Schilpp

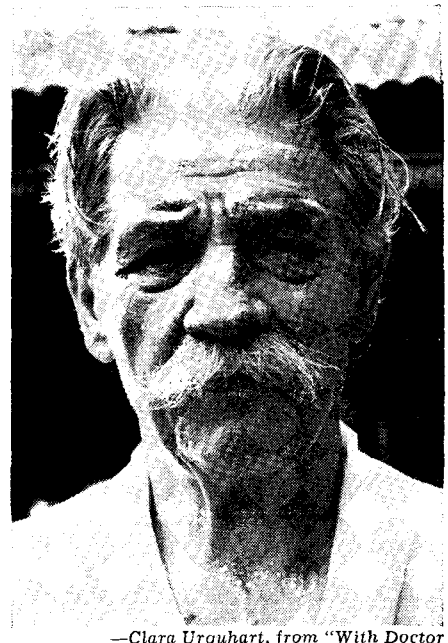
ALTHOUGH Robert Payne's "Three Worlds of Albert Schweitzer" is certainly not the definitive book on the work and thought of Albert Schweitzer, I do not ever expect to see a better one. True, of the making of books on Albert Schweitzer there is no end. And even the Schweitzer-enthusiast may at times get bored with the endless procession. But this book is different. It can be recommended as a first introduction to Schweitzer; but the Schweitzer student, too, will find this fascinating reading. For Mr. Payne has succeeded in writing a book of profound insight, of sensitive awareness and appreciation, which is yet marked by an objective balancing of fact and interpretation. His style is terse and yet beautifully descriptive and excels by being able to distinguish the important and significant from the ephemeral or merely interesting. A sympathetic—one almost wants to say, a psychoanalytic—study of Schweitzer here comes to life.

In his opening chapter on "Africa the Nightmare," Mr. Payne has done what no other Schweitzer biographer has done to my knowledge. He has set *le grand docteur* against the backdrop of today's "Dark Continent" in a truly unforgettable fashion. If governments and officials, if clergymen and theologians would read less about Schweitzer and more about the Africa and its problems as Mr. Payne depicts it in this chapter, the future not merely of Africa but of the world at large might be somewhat brighter than it is. In swift strokes he has painted a picture which is as terrifying as it is revealing. And it points a lesson which man can always only forget at his own peril: there is no road to the "other" man—and therefore no meeting of man's greatest problems—except that of sympathetic understanding. Because the colonial powers of the white man have never yet learned—certainly not practiced—this lesson, Africa today is "in flames." And the consequence? In Mr. Payne's own words: "before Africa is free there will be a blood-bath."

Against the terrifying pages of this first chapter the ten chapters that follow take on an even deeper significance.

Yet the observant reader cannot but wonder at the naming of the book. For Schweitzer's "worlds," as portrayed in these chapters, seem to be far more than "three." There are, of course, the three worlds familiar to every student of Schweitzer: theology (and philosophy), music, and medicine. What is more, these three worlds not merely stand out in bold relief, but are so sensitively portrayed that even the reader who is familiar with much of the factual material finds new insights and deeper understanding. But Mr. Payne makes us enter into many more Schweitzer worlds than these. There is the world of able administrator and sometimes even ruthless overseer; the world of the carpenter and masterbuilder; the world of the tamer of the virgin forests and of the never-ceasing war-

(*Continued on page 32*)



—Clara Urquhart, from "With Doctor Schweitzer in Lambaréné" (Harrap).

Dr. Schweitzer—"seeks the 'other' man."

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Parable for Critics

I HAVE now been poetry editor of *SR* for nearly two years. The experience has been a tremendous one for me, and the duties of such an editorship have been much in my mind, the more so since I seem to have discovered within myself a facility for awaking controversy, a facility which I must confess has been largely compounded of ignorance and innocence.

My intention was certainly to make some changes in policy but not to rock foundations. Had I known that some of my candid opinions were to become documents in a major litigation, I certainly would have paid less attention to deadlines and more to self-protective qualifications. For my assumptions have never been those of a law-maker. I have defended principles I believe to be sound, essential, and closely concerned with the dignity of human experience in its best artistic expression, but I should be unforgiveably arrogant were I to imagine that every application of a sound principle is either a perfect application, or infallible in itself.

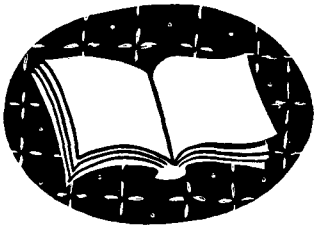
No editor of matters of opinion can avoid mistakes. All editors and reviewers know this, and their most common defense against error is overgenerosity. Praise everything. One is bound to make mistakes, but he is safe in assuming that he will be forgiven if he has made it obvious that he is a kindly soul. William Carlos Williams—one of our best American poets, in my opinion—has used something like this defense for years. I have seen endless puffs from his pen, puffs for everything, but never a word of doubt. Nor do I imply any attack on Williams in this. He is a man to love and admire, and his easy praises are clearly the overflow of a warm and generous soul. Honor to him as a man and as a poet, but I cannot honor him as a critic, and I must believe that his overgenerous blurbs have tended to confuse rather than to clarify what his own best poetry has so richly upheld.

For words are the basic counters of human experience and what cheapens the word cheapens life and death itself. Too large a claim? Let it rest on the following account, an account of personal experience, but one I ask the reader to consider as a parable of the word.

During the War I went to the Pacific as an aerial gunner. About halfway through my tour of duty my published adjectives caught up with me. I was taken off my crew and assigned to headquarters to crank out more adjectives. My main assignment was to write-up "Awards and Decorations," but an agonizing second duty was the writing of letters of condolence to the next-of-kin of crew members listed "Missing in Action" or "Killed in Action." With the Army's flair for alphabet soup, this chore became known as the KIA Detail.

Day after day I groped for phrases that might be meaningful to the wife or the parents of a man who had burned to death over Japan. The General insisted that there be no form letter, that each be an individual statement. Yet how many ways can there be of saying: "I am officially sorry that your husband/son (personally unknown to me) was killed?"

One day the KIA Detail turned up the names of some of my own former crew—and there was not a decent, unpolluted word left in the English language; the KIA Detail had debauched them all. I concocted something, orders being orders, and the General, a busy man, signed what passed before him; and that was grief, and condolence, and presumably a sincere communication between human beings on a bomb-bearing planet.



THERE are, to be sure, arguments in favor of the General. Let me pass over the question of whether there can actually be any such thing as you-write-it-for-me-to-sign official kindness. One might still argue that such a letter is the least gesture a bereaved family might expect. In the majority of cases, I am sure, the letters were received as statements of a genuine human emotion. Yet many sensitive persons, even in grief, must have recognized those letters as manufactured gestures. And I cannot help believing that no fault in American thinking is more impoverishing than the sentimental acceptance of such false gestures as a true human communication. Certainly most people accepted those letters as genuine. Some I am sure even framed them along with the Gold Star, the high-school graduation photo, and the lock of baby hair. Yet as I twisted phrase after phrase to order, I found myself ashamed before the thought that some person whose life comprehended an undebauched sense of genuine emotion, having lost a son or a husband, would some morning have that grief intruded upon by an obvious piece of Public Relations.

Whatever passes as a human communication among the emotionally illiterate, I should not care to have to defend in Heaven, before those dead men, the letters I wrote for them.

Otherwise let the parable stand self-declared. As I hope my future opinions in these pages will stand—open to various interpretation, with no thought that one interpretation precludes all others, but, I hope, sound and conscientious; and with a further basic conviction that *SR* readers are among the more sensitive receivers of their own letters from mortality, rather than among those who accept any sentiment for framing.

—John Ciardi.

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LETTERS TO THE EDITOR

WHAT'S FUN WORTH?

BRUCE CATTON's cautious affirmative answer to the question, "Is America Hospitable to Writers?" (*SR* Sept. 7), is, I believe, correct, but his article invites certain scholia. As, for instance:

For the decade 1924-1934, the period of his editorship of the *Mercury*, H. L. Mencken was at the top of his profession; among editors and critics he ranked pretty much as Andrew Mellon ranked among bankers, Elbert H. Gary among corporation lawyers, John J. Raskob among industrialists.

Mencken, always prudent financially, left an estate of some $300,000. His whole accumulation was about equal to the annual income of a top-flight banker, lawyer, or manufacturer.

From this angle, America was hardly hospitable to this non-fiction writer.

But while he lived Mencken said exactly what he thought about every man, from President to plowboy, inclusive, and about everything from God to cockroaches, inclusive. Some would consider that freedom a bargain at $200,000 a year.

And whenever Mencken raised hell, thousands of intelligent people laughed and cheered. Some would consider that worth another $100,000 a year.

Large properties sometimes change hands for "one dollar and other valuable considerations," but everyone knows that they are paid for. Mencken could wear a good suit, eat a good dinner, smoke a good cigar, and drink a good brand of liquor; millionaires can do no more. So much for the dollar. Then in view of the other valuable considerations it can be argued with some plausibility that the critic's total compensation compared favorably with that of first-rate operators in other lines. He didn't get it in cash, but he took it out in trade.

Of course, no definitive answer is possible. It depends on the assessed valuation you put upon freedom, applause, and fun.

GERALD W. JOHNSON.

Baltimore, Md.

NO LITERARY LYNCHINGS

I READ "Is America Hospitable to Writers?" by Bruce Catton, three times, trying to see what he was gittin at. It seems America is real hospitable to writers with original ideas.

They cain't make a livin'.

A Publisher won't buy 'til he runs out of corn.

The Critics deal 'em a fit.

The Public won't read it 'cause it ain't what they just read.

And the Senate's got a carpet they're aholdin' onto, right ready to jerk it out from under if they git too loud.

I rekon what he means is, we ain't hanged one yet.

MARY WILLEFORD.

West Palm Beach, Fla.

HOW DO WE STAND?

N.C.'s EDITORIAL, "The Casual Approach to Violence" (*SR* Aug. 31), chimes in with something I am reading, and I would like to send you this quote from "History in a Changing World," by Geoffrey Barraclough.

> What is obvious on the other hand, is that our civilization has seen a stupendous technical progress in all directions, quite without parallel in the past. No one would doubt that, at present, that is the most distinguishing feature of European civilization, and if you were to ask an Indian or a Chinese he would almost certainly pick it out immediately as characteristically European. But equally certainly he would add that we do not seem to be masters of our technical equipment, and he might also express grave doubts how far our technical progress had on balance really benefited mankind—particularly the peoples in Asia or Africa, on whom we had imposed it.
>
> And there without doubt is the real problem. Bernard Shaw long ago pointed out that civilization is not simply a matter of the steam-engine and the electric telegraph—or (we might now add) of the jet-aeroplane and the hydrogen-bomb. What really matters is something far less tangible. It is the moral values a civilization expresses—if, indeed, it expresses any moral values at all—and its capacity for moral leadership. How does European [American] civilization stand in this respect? Have we the moral qualities essential for the proper use of our immense technical knowledge? This is the standard by which, in the end, our civilization will be judged, and it will matter less what it is than how it acquits itself.

MRS. R. G. LEVAN.

East Chicago, Ind.

LIVELY, LOUD CORPSE

WILLIAM BITTNER's statement ("William Carlos Williams: Muse or Patron Saint," *SR* Sept. 7) that "the practice of reading [poetry] aloud, in spite of the lift it got from the magnificent voice of Dylan Thomas, has nearly died out" is open to question. Surely the appearance of a sizable index of spoken poetry on records and tapes issued this year by the American Library Association is evidence to the contrary. And for the first time in its history Ravinia Park (Chicago) included in this year's summer programs a poet—Archibald MacLeish—reading his own works. Likewise, a full house sat for more than an hour to hear Cecil Day Lewis read his poems this past May at the University of Colorado. Last September, Denver poet Thomas Hornsby Ferril read his "Words for Time" at the famous Red Rocks Amphitheatre. Reading poetry aloud is a regular occurrence in San Francisco, where for years poets of that area have been reading their verse to jazz accompaniment. This fall Palo Alto poet Kenneth Patchen plans a poetry-jazzband tour of the Midwest. Nearly died out? Hardly.

MRS. JUDITH E. WRAY.

Littleton, Colo.

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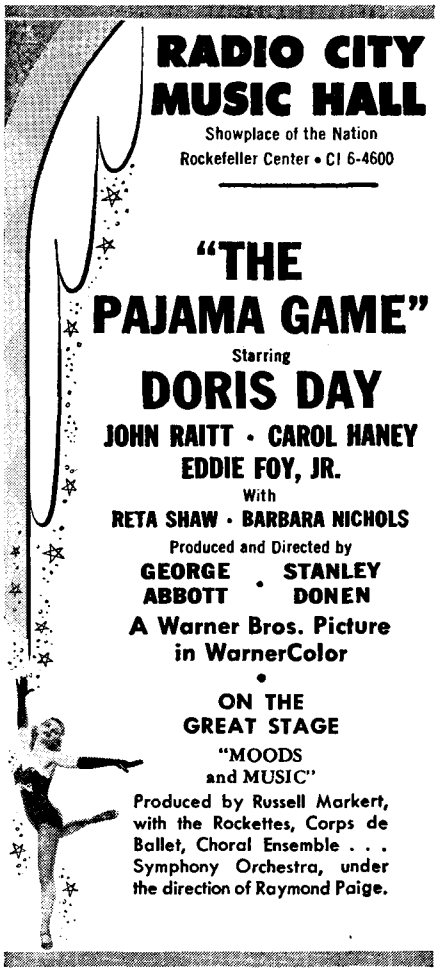
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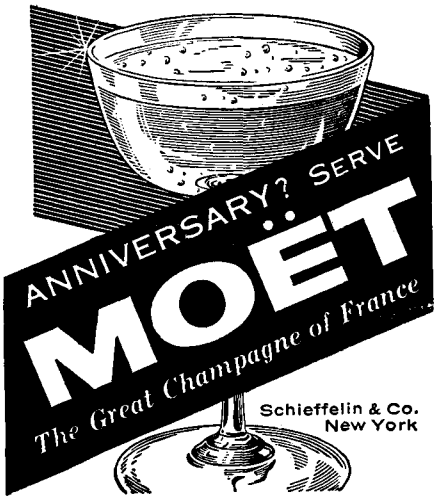

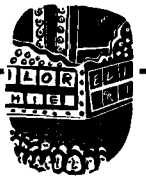

SR GOES TO THE MOVIES

Good Acting

MOTION-PICTURE acting, as everyone must know by now, is a work of bits and pieces. An expression now, a reaction then, a few words spoken, and time out while a new camera position is set up—so the job of building a performance proceeds day by day. No wonder so many dull, unconvincing performances turn up in movies. Some of the most competent people are defeated by the procedure. And no wonder so many so-called stars regard their principal work as publicity and not as acting. Even when a brilliant newcomer like Carroll Baker creates an unforgettable "Baby Doll," the knowing public has doubts: was it Miss Baker only, or did the redoubtable Elia Kazan do a good deal of the manipulating? This is meant by way of reservation before greeting with enthusiasm the acting of Joanne Woodward in **"The Three Faces of Eve."** The role, that of the unhappy case history of a young Southern woman who seemed to have three distinct personalities, allows Miss Woodward to achieve something of a *tour de force*; it also allows her to be genuinely touching.

With a mere glint of the eye and a hint of wickedness in a smile she transforms herself from the drab, spiritless housewife who has been suffering from splitting headaches and "blackouts" into a sexy, carefree hoyden, with only scorn for poor Eve White and a frank detestation for Eve's clod of a husband—played by David Wayne with a good deal less sympathy than Miss Woodward gives her three mixed-up selves. The third self, the normal one, must have been the hardest of all to do, and yet she makes "Jane" touching, too—in spite of a faint wonder why Jane, who grew up in the South along with Eve White and Eve Black, doesn't have a Southern accent.

Psychiatric as the subject-matter is, Nunnally Johnson, who both directed and wrote the picture, has kept the clinical material to a minimum, and concentrated on the woman's plight. There is, also, surprisingly, some humor and irony. The caustic performance by Wayne sometimes creates an unexpected laugh, and Lee J. Cobb is just right as the psychiatrist who has to cope with three women in one body. Alistair Cooke intones an introduction, so we'll all be properly aware that the picture is being sent our way as a public service, and then Miss Woodward takes over. As far as *she*'s concerned it's valid dramatic material, and strangely enough, she makes it so.

* * *

Warner Brothers has seen to it that we have the chance to view Yvonne Mitchell's performance in **"Woman in a Dressing Gown,"** a British-made picture that gathered in some awards at a recent Berlin film festival. Miss Mitchell plays what I hope is not a typical middle-class British housewife utterly unable to keep the flat in shape, the dishes washed, the clothes ironed, and her husband content. The years have made her cheerfully drab and defeated by the tasks of being a housewife and mother, and eventually the husband (Anthony Quayle) strays to his young, neat, bright, charming, beautiful secretary who, for some reason, sees this domesticated beaten-down middle-aged man as the man of her dreams. Faced with a marital break-up, Miss Mitchell marshals her pitifully inadequate forces, and proceeds to win the day, meanwhile getting the chance to go through some dramatic scenes of the type that lady actresses cry for. If the triangle is familiar, Miss Mitchell's work gives it interest. But sometimes she is not consciously funny. She's just too hopeless. —Hollis Alpert.

London (By Cable).

HOLLYWOOD'S angry man, Charles Chaplin, chooses to call himself King Shahdov in his newest film, **"A King in New York."** The key to the picture both from Chaplin's standpoint and from the audience's may very well lie in that name. He would seem to be saying that America is a land of shadows. But, unfortunately, the picture shows up only a shadow of Chaplin's genius. As a satire of America it has moments of great comedy, but these moments are inserted between many long, dull nothing-happens scenes. Some Americans will be irked by the denunciations of American Red-hunting. But that is not the point. After all, some of our Washington Red-hunters have laid themselves open to comic baiting. The trouble is that Chaplin in this film is not funny enough and not often enough. In a previous satiric film, "The Dictator," Chaplin proved that he could be satiric and bitter as

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well as funny. Here he is too often merely satiric and bitter.

As usual, Chaplin wrote and directed the picture as well as composing the musical score for it and starring in it. It is chiefly as writer that he fails. He claims to have spent two years making the film, but it gives the impression of having been done too fast, with too many scenes not thought out sufficiently. The story deals with a dethroned European monarch who finds himself broke in New York. He becomes a television star and does remarkably well until he accidentally falls into the hands of a Congressional investigating committee. All ends well. He is cleared. So is a little ten-year-old boy he has befriended (but at the cost of the boy's tattling on his parents). It is this latter portion of the film that is particularly unfortunate. Here Chaplin attempts to use the boy for pathos as he used a little boy in "The Kid" and the blind girl in "City Lights." But it doesn't come off, chiefly because there are not enough gags or comic sequences to carry the serious parts.

There are some compensations, as there must always be in a film by so talented an artist. Chaplin's first television appearance with a whiskey sponsor is hilarious. His arrival in the courtroom, when appearing before the Congressional committee, tangled up in a firehose and squirting the Congressmen with water is pure old-fashioned farce. But it's too easy to remember all the jokes after seeing the film. They stand out like sore toes. Or rather, to use another cliche—and the film is full of them—like beacon lights.

Chaplin as actor is only partially up to his past performances. In his farce moments he is wonderful. His rendition of Hamlet's soliloquy at a dinner party is delightful. But four-fifths of the time he seems to be just going through his paces. Dawn Adams, his female supporting star, is more decorative than anything else. His son Michael Chaplin, as the ten-year-old boy is wonderful, and may turn out to be an important film star some day.

Prior to opening the film in London, Chaplin told interviewers that this is not an anti-American film. He is quite right. It laughs at American "society," which has been done many times and will be done again. It laughs at American Congressional investigating committees, and they are surely fair game. It laughs at American television and advertising methods, but—and perhaps this is another key to what is wrong—the film carries several quite open and candid "plugs" for various commercial companies.

—Wolfe Kaufman.

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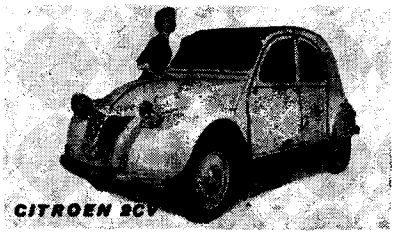

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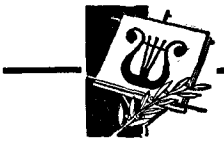

MUSIC TO MY EARS

"Birthday Offering," "Petrouchka," and "Sylvia"

BIRTHDAYS are a way of measuring progress as well as time (provided the individual or entity can afford the luxury of a backward look) and the Royal Ballet is no exception. It celebrated a pair of them during the first full week of its Metropolitan Opera engagement: one, its own twenty-fifth with a work entitled "Birthday Offering," the other the seventy-fifth of Igor Stravinsky with his "Petrouchka."

Of the two there is little doubt which is more likely to recur when the company celebrates its fiftieth anniversary, come 1982. "Petrouchka" has become so much a part of our musical life (both under its own name and in the pieces of others derived from it) that many may have forgotten that it was one of the great innovations of the Diaghilev Ballet, identified particularly with Nijinsky and Karsavina.

Truthfully, among those who have seemed to forget its lineage are those who have put it on, sporadically, with one traveling company or another in the last couple of decades. Danilova as the Ballerina, Massine or Woizikovsky as Petrouchka, Lichine as the Blackamoor have had, in one way or another, a claim to our attentions. But what they were appearing in could not, by any reasonable stretch of the imagination, be regarded as "Petrouchka." The Royal Danish Ballet came very much closer to the mark, in ensemble terms, with the production that was seen in America last fall. The company's long tradition of mime and characterization was a notable asset for the crowd scenes. Its principals, however, were not uniformly of the quality desirable.

Which is all the more reason for being grateful that Stravinsky is seventy-five this year, that the Royal Ballet was impelled to take up the challenge, and that it had two such well-stored choreographic minds as Serge Grigoriev and Luibov Tchernicheva's to call upon. Both have affiliations dating to Diaghilev days, and if what they have recalled is not in every instance exactly what Fokine invented—who, possibly could argue this save the late Fokine, or Stravinsky himself?—it is not merely plausible but convincing. Together they have evolved a pattern of movement that comes closer to making a visual parallel for Stravinsky's still peerless score than any version seen here for years. Every nuance of it may not be a reading of Michel Fokine's no-longer-mortal mind, but the improvisations are within a frame of authentic reference, in a spirit unmistakably genuine.

As a production of "Petrouchka" stands or falls on its Petrouchka, Ballerina, and Blackamoor, this one is thrice-blessed by the performances of Alexander Grant, Margot Fonteyn, and Peter Clegg. "Deadpan" is a word which has a special meaning in our terminology, but Grant provides it with a new shading in his boneless, limp, but always vital projection of the puppet. He has, perhaps, the most expressively expressionless face of any recent Petrouchka, which means that it is only superficially a mask. He can be inert but vital, and grotesque without being a caricature—qualities that add much to his effort. Clegg stepped out of previous obscurity in the company to provide a Blackamoor of animalistic innocence, who would—were a mirror handy—probably be more afraid of himself than Petrouchka is.

Fonteyn's Ballerina added to the total of pulsating unreality, for she has rarely been so inside a character with no character. It is a ready temptation, in this part, to apply the puppetry cliches of "Coppelia," or the actions suitable to a danced Dancer in "Boutique Fantasque" or "Beau Danube." Stravinsky's music (if nothing else) calls for a different treatment, in which mere virtuosity or superficial brilliance would be equally inappropriate. In deftness, lightness, and avoidance of the commonplace it is quite unlike anything in Fonteyn's repertory. For a final virtuoso contribution, Frederick Ashton creates a Charlatan both fanciful and menacing to set the puppet play in motion and write its ironic conclusion.

The crowd action left some viewers dissatisfied, and I must put myself among them. The fault, I suspect, is less with the amount of action provided than with the implications of Stravinsky's score. This has so much energy and drive, such a complexity of rhythm and movement, that a proper tableux would ask scores of performers rather than merely a couple of dozen. As in "Rite of Spring" the musical expression arouses an expectation hard to complement visually. Hugo Rignold's direction was clear and crisp, though some of his players (the trumpeter especially) let us down badly.

To judge from the *piece d'occasion* which Frederick Ashton composed for the ballet's recent birthday, the cake holds thirteen normal sized candles and a big one named Fonteyn. In terms of candle power, this adds to twenty-five rightly enough. Mmes. Nerina, Jackson, Beriosova, Linden, Page, and Lane, Messrs. Somes, Shaw, Grant, Chatfield, Blair, Doyle, and Ashbridge answer the demands Ashton's choreography put upon them, but Fonteyn remains the luminous center of the constellation. Performed to Glazounow music arranged by conductor Robert Irving, "Birthday Offering" is diverting and decorative, though a little slight as middle ballet.

"Les Patineurs" was seen in the expanded version prepared for presentation at the Bolshoi Theatre in Moscow, a purpose frustrated by cancellation of the trip when international tensions tightened last winter. Brian Shaw's solos are a delight, and there are long-familiar good touches in the ensemble. In its present size, however, it skates on somewhat thin ice. The music, of course, is Meyerbeer's, arranged by the late Constant Lambert.

WE ARE not having Ravel's "Daphnis et Chloe" during this tour, but the Ashton-Delibes "Sylvia" derived from somewhat similar Grecian sources is a cherishable replacement. The score retains the qualities that earned the admiration of so gifted a ballet creator as Tchaikovsky, and Ashton's recreation is fluent in its ensembles, artful in its storytelling, and rightly keyed to the elegance in Delibes's music.

Both Naida Nerina and Anya Linden provided pleasure to the audiences that saw them in the first two performances of "Sylvia," but they must defer to the authority, poise, and freshness of spirit which Fonteyn brought to her Sylvia at the Saturday-night performance. This is a personification of muscular efficiency which radiates character and charm amid circumstances that might be rather tedious otherwise. Michael Somes's Aminta, the versatile Eros of Alexander Grant, and the menacing Orion of John Hart were other strong elements of a group effort that makes this company—when so strongly aligned—its own standard of quality. The scenery of Robin and Christopher Ironside and the musical direction of Robert Irving made one equally grateful for eyes and ears.

—IRVING KOLODIN.

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—*From the book.*

Bathing by electric light at Coney Island, 1880.

Rambunctious Resort

"Good Old Coney Island," by Edo McCullough *(Scribners. 344 pp. $5.95), is a nostalgic history of the popular Brooklyn watering place.*

By Jo Ranson

EDO McCULLOUGH, a veteran Coney Island buff with a huge grab bag of seaside material, has fashioned a nostalgic, merry-go-roundish account of the greatest outdoor amusement area in the world. Crowded with memorabilia, "Good Old Coney Island," as he calls it, is a "sentimental journey into the past" that will be cherished by the more venerable inhabitants of New York City and those who have visited it in their time. The younger fry will find a great deal of fascination and color in this easy-reading, plentifully illustrated chronicle of the frenzied and flamboyant spa on the edge of the Atlantic Ocean.

Peter Tilyou, a pioneer Coney Islander, was the author's grandfather and George C. Tilyou, the alert showman, was his uncle. Mr. McCullough's father ran many profitable shooting galleries on the strand and among his innovations were moving targets—a mechanical achievement that turned numerous city slickers into sharp-eyed marksmen. The author's brothers and cousins are among the big present-day game and ride operators at the Island.

With such a heritage and a shameless habit of collecting everything about the Island, Mr. McCullough has ably set down the various phases of the stretch of sand and ocean. It was here that the exuberant Walt Whitman was in the habit of swimming naked. It is here that millions of pilgrims from the steaming city swarm over the beach like tightly-jammed domestic sardines.

It is Mr. McCullough's belief that Coney Island went through several highly dramatic stages before it arrived at its present state. These periods, in his estimate, were the notorious, the elegant, and the garish. Now Coney is aiming to be a symbol of stability and supposed beauty.

In the recounting of the Island's history, the author has focused on a wide assortment of bizarre and unconventional happenings at the rollicking resort. He has recorded the unscrupulous dealings of John Y. McKane, the crude boss of Coney and Gravesend; the lordly goings-on at the three celebrated race tracks, Sheepshead Bay, Brighton Beach, and Gravesend; the many shenanigans during the heavyweight prize fights staged by William Brady at the Coney Island Athletic Club; the rise and fall of both Luna Park and Dreamland Park, with particular emphasis on the terrible conflagration that wiped out the latter attraction; the eminent role of Tilyou's Steeplechase Park; the sizzling saga of the hot dog and a thorough appraisal of Charles Feltman, the Leonardo da Vinci of the frankfurter, and Nathan Handwerker, the latter-day exponent and connoisseur of Coney Island Chicken or "Red Hot." Brillat-Savarin couldn't hold a grill to these two searching post-graduate students of the sausage.

There are also discerning portraits of other colorful outdoor showmen, notably Fred Thompson and Elmer ("Skip") Dundy, who built Luna Park; Sam Gumpertz, who managed the ill-fated Dreamland Park and later headed the Ringling Brothers and Barnum and Bailey Circus; Captain Paul Boyton, the man in the rubber suit and his extraordinary briny exploits; Dr. Martin Couney,

Your Literary I. Q.

Conducted by John T. Winterich

"TO BED, TO BED, TO BED!"

Beds are among the commoner furnishings of fiction, and even of drama and mythology. Ruth B. Stebbins of Elizabeth, New Jersey, offers a collection of resting-places several of which could take the modifier "last." Please locate them. Rise and shine on page 37.

1. This mythological hood used to tie his snatch victims to an iron bed, stretching them to fit if they were too short, and lopping off pieces of them if they were too long.
2. This bed, ten feet and nine inches square (it actually existed once and may still) owes some of its literary fame to an allusion made to it by one of Shakespeare's more dissolute characters.
3. This hotel bed was crowned by a monstrous canopy which could be dropped to fit snugly and smother the occupant.
4. After forty years, a locked bedroom was opened and the bed within gave up its terrible secret.
5. A narrow, white-counterpaned bed that was clamped to the floor of a Surrey dwelling aroused the suspicions of an infallible private detective.
6. At two a.m. an army cot collapsed under its occupant, and his clamor aroused the household, including his father, who had retired to the grandfather's attic couch to think.
7. Three distinct knocks heard at the foot of this four-poster were the prelude to a hair-raising experience.
8. A young girl killed herself in a bed in a New York theatrical boarding-house; a week later the same bed accepted a young man who had been looking for her for months and who followed her in suicide.

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beloved physician and foremost authority on the care and feeding of "preemies"; "Boss" Tweed and his hideaway at Norton's Point; the original Kenny Sutherland, Dick Newton, and other seaside scoundrels—all of these and more the reader will discover in this lively report of the various stages that gave Coney Island its international fame.

At the same time, the reader will have an opportunity to observe the social behavior of the perspiring proletariat on the beachfront and note with satisfaction the important Coney contributions made by the distinguished and unbending city planner—Park Commissioner Robert Moses. It is Bob Moses who emerges as a vital force in the removal of the wretched firetraps, cheap catch-penny amusements. It is this cussed Moses who is determined to turn the oceanfront into a decent recreational and residential, area. As Mr. McCullough points out, the Park Commissioner's "tastes are urbane, civilized, and upper middle-class." When the lawless elements ran the Island, the custom was to bilk and cozen all unsuspecting visitors. Today, the games are not gimmicked, the rides are comparatively safe, the comestibles are sanitary, the physical condition of the beach is good, and the prospects for improving beach pollution are brighter than ever. Coney is obviously destined to wear a loftier brand of Sunday clothes.

Virtually all of Commissioner Moses's beachfront improvements have been the focus of stupid attacks from midget-minded operators at the Island. Despite a constant volley of abuse from shabby local political figures and pint-sized civic cads, Commissioner Moses has done more lasting good for the Island than any other public servant in the resort's history.

City dwellers in search of relaxation need not mourn the loss of Coney's highly combustible "lath and staff" exhibitions, nor should they raise irate voices against the disappearance of gamblers and light ladies. Honorable replacements are being sought and before long Mr. McCullough's rambunctious resort will be displaying more wholesome wonders. It will be as bewitching a sight as one is likely to see for some time.

There is affection, humor, and sadness in Mr. McCullough's story and there is a great deal that the reader did not know before. He deserves the brass ring on the carousel for this ringing recreation of the old Island.

MAN ON A HORSE: Hardly a middle-aged boy is now alive who did not thrill to the Western movies of Tom Mix. Picking up as the career of William S. Hart dwindled, the iron-jawed Mix became the most successful of all cowboy stars, astride his horse Tony performing feats which brought back days when the West was really wild. Mix would never use a double for these stunts, and suffered many injuries. Nor would he ever smoke, drink, or gamble on the screen. Behind this lay a life as exciting as any he played in films. Born in prosaic Pennsylvania, Tom went west as a boy to become a frontier marshal, then in 1898 pounded up San Juan Hill behind Teddy Roosevelt. Returning home, he became a featured star in a Wild West Show, where another feature was the drawling Will Rogers. Like all strong, silent men, Tom next fell in love, in 1909 marrying Olive Stokes, author of **"The Fabulous Tom Mix"** in collaboration with Eric Heath (Prentice-Hall, $3.95). With her playing bit parts by his side, he began appearing in pioneer movies. From then on his path took him into the life of a top-earning Hollywood star.

Mrs. Mix is lavish in praising her husband's fine qualities, which were mental as well as physical. But she is sketchy in many details, one of them her divorce from Mix when his career was at its peak. But apparently even Hollywood cowboys had inner problems. Mix never seems to have been quite happy as a movie star. Millions poured in and his mansion became a tribute to extravagant, horrid taste. His garage contained $75,000-$100,000 worth of fast cars, and he gave money to friends as if it were advice. He played a strong, silent man on the screen, yet he was inexplicably frightened by the talkies and kept a book in which he put the names of other stars whose careers had been ruined by them. But even as he pulled back from making talkies the Sells-Floto Circus paid him $20,000 a week for appearances. Encouraged by this, and still obsessed by fear of the talking screen, he undertook in the mid-1930s a circus of his own, with his daughter Ruth. It was an ill-starred venture, which eventually caused Mix to tour Europe in an effort to recoup his fortunes. Returning home in 1940, he set out to drive to the Coast in a fast, white car. Behind his head he stored a valise. As he passed over a bit of rough road, the valise bounced forward, breaking his neck.

Mrs. Mix has written her book in a manner reminiscent of subtitles in early Tom Mix movies ("For the next four years, I was busy completing the long process of becoming a woman"). Oddly, this brings a kind of charm. This is not a rounded biography, but for a short book about a Western movie star it is a touching one.

—ALLEN CHURCHILL.

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Gilbert Miller and Henry Sherek in association with Roger L. Stevens, will present DYLAN THOMAS' "UNDER MILK WOOD" with a distinguished company headed by Donald Houston, Diana Maddox, Francis Compton, Powys Thomas; directed by Douglas Cleverdon; beginning Tuesday evening, October 15, at the Henry Miller's Theatre, 124 West 43rd Street, New York 36.

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The Criminal Record

The Saturday Review's Guide to Detective Fact and Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
THE HOVERING DARKNESS *Evelyn Berckman* (Dodd Mead: $2.95)	Rich NY couple flee child's menacers by taking transatlantic lam; Yankee bookseller (heroine) gets in middle.	Considerable strain on credibility; much unintentional eavesdropping as ace liner plows main; love finds a way.	Forced.
FROM RUSSIA, WITH LOVE *Ian Fleming* (Macmillan: $3.50)	USSR murder branch sets sights on James Bond, British undercover biggie; trap is baited with seductive Slav lass.	Nice travelogue (Crimea, Moscow, London, Istanbul, Orient Express, Paris); blood abounds; "different" ending.	Effective.
PRACTISE TO DECEIVE *Richard and Frances Lockridge* (Lippincott: $2.75)	Well-heeled, thrice-wedded exurbaness dies in rural NY motel; hurricane a hindrance as Heimrich of state cops takes off.	Three living husbands inevitable suspects; hero's fiancée in at death; Great Dane involved; pace well maintained.	Usual pro job.
THE CASE OF THE FLOWERY CORPSE *Christopher Bush* (Macmillan: $2.95)	Ludovic Travers, erudite London eye, takes on rural case stemming from car crash; Yard, local cops team nicely.	Three dead is terminal count; identical twin doctors among cast, as is credible G.I. sergeant; pace urbanely pleasant.	Nice follow-through.
HOW STILL MY LOVE *Doris Siegel* (Mill-Morrow: $2.95)	Widowed Georgia gal storm center in estate tangle; Yank TV tycoon plays Lochinvar; sheriff counts bodies.	Thoroughly programmed job gathers speed toward climax; some lavender and old lace, also poor whites.	Ingenious.
DEADLY SUMMER *Glenn M. Barns* (Lippincott: $2.95)	Police lieutenant hits western trail to avenge wife's death; dope peddling indicated; violence erupts.	Large population present (including local cops); conversation in abundance; pace average; mainly formula job.	Previous was better.
THE HOLLYWOOD MURDERS *Ellery Queen* (Lippincott: $3.50)	Three full-lengths: "The Devil to Pay" (1938), "The Four of Hearts" (1938), "The Origin of Evil" (1951), all laid in film capital.	E. Q. in person carries ball in each instance; local color present (and probably not exaggerated); told with usual éclat.	Prize package.
DOLLS WITH SAD FACES *Conrad Phillips* (Roy: $2.75)	Swinging boats at carnival scene of killings that lead Yarders to wrong man (who has hell of a time).	Trial scenes occupy much of yarn; gollywog present; red-headed gals abound; anti-capital punishment tract.	Medium.
MURDER ON THE ROCKS *Robert Dietrich* (Dell: 25¢)	Steve Bentley, Washington income-tax consultant, turns amateur private eye to aid beauty in distress.	Dope, fabulous emerald, killings all present; good D.C.-and-vicinity setting; writing flip; pace medium.	Sassy.
LOUISE *Joan Dering* (Washburn: $2.95)	English seaside village buzzes with rumors of foul play based on seven-years-old scandal.	Soundly cast and pleasantly managed, but dénouement is strictly guessable (and bit of letdown).	As noted.
MURDER IN MAJORCA *Michael Bryan* (Dell: 25¢)	Yank gal gets free pass home from Balearics but suspects gimmick (she's right); fellow-citizen photographer to rescue.	Death by fall stains pavement; international ring operates (all members unpleasant); scenery, climate attractive.	Medium rare.
LOVELY AND LETHAL *Frank Castle* (Gold Medal: 25¢)	Hell starts popping as ex-FBI-er opens law shop in So. Cal. village; good cops dig up assorted dead.	Credible drug yarn requires lengthy reconstruction at end in who-is-Mr.-Big solution; cast huge.	Intricate formula job.
THE MURDER ROOM *Paul E. Walsh* (Avon: 25¢)	Brooklyn Eye Paul Damian takes on elderly female client; two die as echoes of prohibition days resound.	Oyster Bay, Westchester, also crime foci; reefers absorbed; punk defenestrates; pace good; style agreeable.	Easy-to-take toughie.
BEST DETECTIVE STORIES OF THE YEAR *David C. Cooke, editor* (Dutton: $2.95)	12th collection includes dozen yarns, all previously serialized (*SEP, This Week, Cosmopolitan, Argosy*, crime mags).	Authors range from newcomers (one a converted Westerns writer) to standbys (Fearing, MacDonald, Queen, Rice, Stein).	Representative, as always.

—SERGEANT CUFF.

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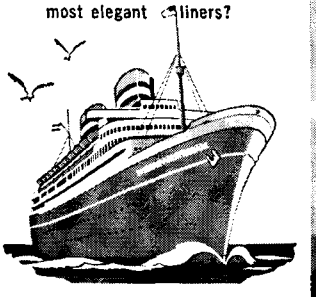

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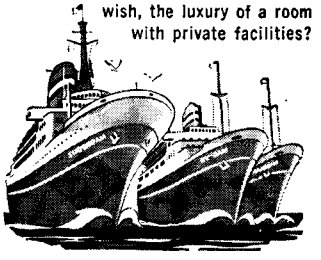

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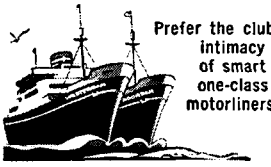

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Albert Schweitzer

Continued from page 23

rior against the "marching ants"; the world of the peasant-farmer and that of the man of whom it is written that "of all his accomplishments, planting fruit trees was the one which gave him the greatest pleasure." The world of resignation and suffering; and the world of life affirmation. The world of a decadent and dying Western civilization, from which he came; and the world of a race of freedom-loving, dignified Africans, who refused to bend to the ways and fashions of the Western man—except to degrade themselves with the Occident's alcohol and tobacco. And last, but far from least, there are Schweitzer's worlds of animistic nature-love, of his almost mystical "Reverence for Life," and of ethical dedication. Every one of these worlds somehow seems always to be present, each in turn yielding to the peculiar priority-claims of the particular moment and occasion. "The Many Worlds of Albert Schweitzer" would have been a more truly descriptive title, therefore. For all these worlds are depicted with a fine sense for balance, and are yet interwoven in a constantly changing panorama of varying patterns—in such a way that the final outcome constitutes a magnificent portrait of gigantic proportions, in which the artist has not permitted his sense of unity to obliterate the kaleidoscopic variety, and even contradictions. All in all "a man whose essential simplicity was overlaid with furious complexities."

EVEN as concerns the focal point of Schweitzer's philosophy of life, his famous doctrine of "Reverence for Life," I do not believe that I have seen anywhere a more pointed explanation or a more tersely stated implied criticism than Mr. Payne's declaration:

> When he spoke of the sanctity of life—of all life—the philosopher was putting into philosophical terms the ancient animistic belief he has inherited from his ancestors.

Or when the author reduces "the hard core of Schweitzer's thought" to this:

> *His mission was nothing less than to revive by his writing and by his example the lost purposes of western civilization.* . . . He failed because Western civilization was too far advanced in its unalterable progress, and even the most powerful witch-doctor could not conjure the proper spells to put an end to madness. . . .

No, not even to the madness of taking chances with all future human generations—as has been demonstrated only this year, when Schweitzer raised his voice against further testing of atomic and hydrogen weapons of mass-destruction!

Schweitzer's cry of March 22, 1932, in his commemorative address on the occasion of Goethe's centennial death-anniversary in Frankfurt-on-the-Main, is as applicable in 1957 as it was then:

> Remain human with your own soul. . . . If you surrender the ideal of human personality, then spiritual man is ruined, and with the end of spiritual man comes the end of civilization, yes, indeed, the end of humanity!

This is a work of biographical magnitude which belies the slightness of

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ITCHING FOOT: Last week Robert Payne published a book on Albert Schweitzer (see p. 23). Later this month Funk & Wagnalls will be bringing out his account of pre-Bolshevik revolutionaries "The Terrorists." Next month Knopf will publish his history of an ancient civilization "The Splendor of Persia." Three books in a single season would be an extraordinary feat for any writer, but not for Pierre Stephen Robert Payne. He's been doing it for years, and now, according to his hazy recollection, has "fifty-odd" on his bibliography, with almost as many publishers. His works include poetry ("The Rose Tree"), theology ("The Fathers of the Western Church"), historical romance ("Blood Royal"), and reportage ("Revolt in Asia"). Usually he signs his own name to his books, sometimes he uses pseudonyms (Richard Cargoe, Howard Horne, Robert Young, Valentin Tikhonov, et al.).

He denies that he is especially prolific: "I just keep at it, sometimes only a page or two a day." Nor does he think that his subjects are unduly varied: "Almost all of my books spring from my interest in the marriage of Eastern and Western cultures."

It's his itching foot that has carried Payne through so many volumes and topics. Born in Cornwall of a family of shipwrights, he early headed for South Africa where he studied mathematics, did graduate work in languages (only Polish stumped him), rolled on to the Sorbonne and Munich (where he enlisted in an abortive attempt to assassinate Hitler), got involved in the Spanish Civil War. Hoping to find peace in the East, he popped up next in Singapore, Bali, and Java, taught English and naval architecture at the University in Kunming, China. By 1946 he had tired of the New China and, after a stopover in India, arrived in the USA, where he's been living, off and on, ever since. Most of the places he's visited turn up, sooner or later, in his books.

In the USA Mr. Payne has sought no rest and found none. For a time he taught "enormously Southern girls" at an Alabama college, directed documentary films, and always, steadily, has been writing books. He works at night, every night. Short, wiry, and youthful beyond his forty-six years, he doesn't look the worse for it. "I get to work at midnight and keep at it until dawn," he explains. "I can't stand daytime noises and interruptions." Never stationary long enough to have a home or an apartment of his own, he usually lives, waist-high in source books for his current project, in a rented furnished room. Although he knows that he could use a bestseller (his books sell, on the average, 7,000 copies), he doesn't lose time brooding over royalty statements. Is he a compulsive writer? "Oh, yes," he admits cheerfully, "but only for eight months of the year—the rest of the time I travel."

LAST year he toured Schweitzer's Alsatian countryside. He visited all of Schweitzer's haunts, read everything available, but determinedly kept away from Lambaréné. His meetings with Chaplin, Mao Tse-Tung, General Marshall, earlier subjects, have convinced him that for a biographer "knowing them in the flesh is not entirely a blessing: affection, hostility, respect for a physical presence, the creeping paralysis which comes over the observer when he sees or thinks he sees the great man revealing unsuspected depths of character—all these things get in the way."

Soon Mr. Payne will be leaving New York for more exotic climates: perhaps Mexico, perhaps Portugal, perhaps the Azores. As for future book ideas, he has a few: a biography of the mathematician Gaulois, a travel book on Italy, a history of the cameraman. And, oh yes, a book about angels. —ROLLENE WATERMAN.

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its appearance, and which deserves to be read by every literate modern.

ONCE OVER LIGHTLY: "Albert Schweitzer: The Story of His Life," by Jean Pierhal (Philosophical Library, $3), is a translated and greatly abbreviated version of a 1955 German work. Although the original edition added nothing significantly new to the already existing Schweitzer lore, it was a very readable and reasonably accurate book, telling the story of Schweitzer's life from his immediate ancestry and birth in 1875 to his eightieth birthday. The English version is at best easy-chair reading for persons seeking a first quick glimpse of Albert Schweitzer. At worst there are many points where this translation compares poorly with the German original. —P. A. S.

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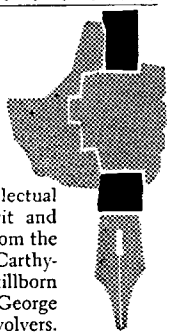

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First Novelists

Continued from page 19

can be converted to guilt, in the ways in which well-meaning persons can be changed into dupes, and in the shame and bitterness dupes can feel when their criminal foolishness is exposed to them.

Despite a certain unevenness in characterization, Mr. Nusser has a fairly firm hold on the people of his story. He makes them appear a little more mysterious than they actually are, and his narrator tends to be a little too thick when the plot requires thickness of him; but these are not serious flaws in an unpretentious and refreshing book. —DAVID KARP.

ALIENS IN SÃO PAULO: Frank Tuohy made good use of the six years during which he taught at São Paulo University, Brazil: it is obvious that the teacher instructed himself thoroughly in the manners and morals of São Paulo's foreign colony, particularly the British element, and gained some insights into the native Brazilian way of life. The proof and fruit of his knowledge is **"The Animal Game"** (Scribners, $3.95) one of the most entertaining books that have come my way in a long time, a comedy of manners in which tragic and ridiculous fibres are interwoven.

Mr. Tuohy refuses to name the country and city of his novel, but there is no doubt that the country is Brazil and the city São Paulo. At the center of the action is Celina Fonseca, beautiful and amorous, daughter of an ancient Portuguese family, helplessly infatuated with Gregory Cowan, a disreputable English film director of undisclosed origins, who treats Celina like a common prostitute. In the wings, observing the play, stands Robin Morris, well-bred employee of a British oil company, through whose eyes we see much of the comedy.

But, although they have leading parts, Celina and Cowan and Morris are not the best realized characters. Mr. Tuohy scores with his minor characters, the best of them being Betty, Celina's stepmother from Philadelphia, who spends much of her life in an amiable alcoholic haze.

This novel revolves on its axis instead of progressing, and the author's control of form does not match his wit. But his wit is so pervasive, the serious intentions underlying it so evident, his powers of observation so keen, and the quality of his writing so excellent, that it would seem almost churlish to ask for anything more.

—BEN RAY REDMAN.

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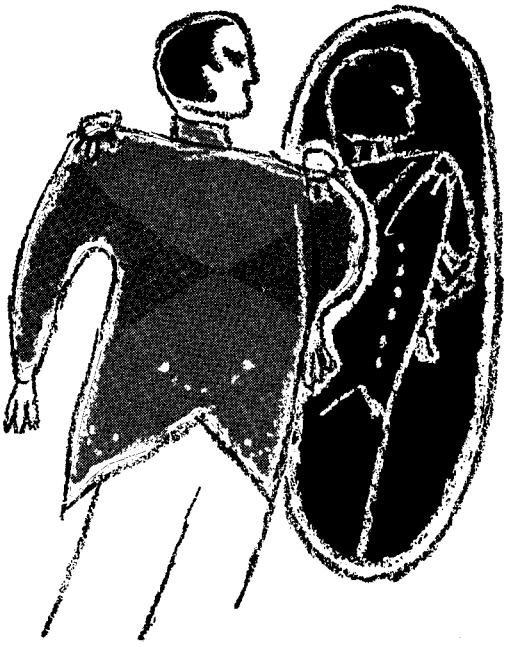

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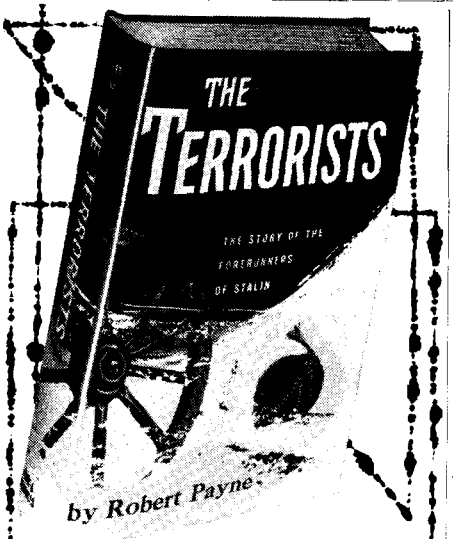

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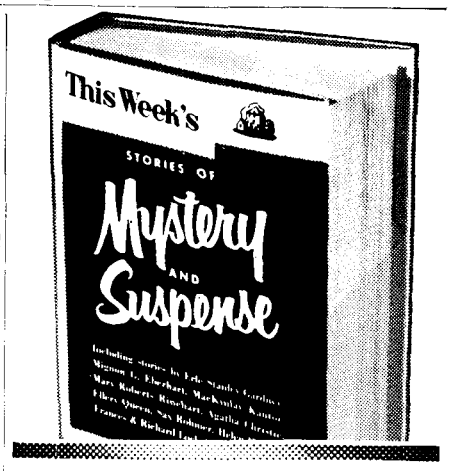

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FALL TRAVEL ISSUE

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Reading and Writing

Continued from page 23

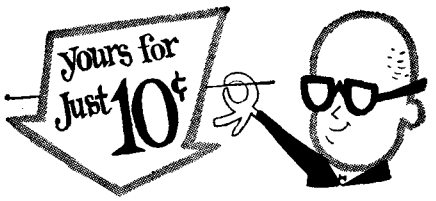
mistakable stamp of the cultivated reader willing and eager to share his discernments with a larger audience than could ever be crammed into his private study or an Oxford lecture-room. He can appreciate equally the "solemn and delicate preciosity" of Pater's accent, the rough and manly egotism of Hazlitt, the diverse incongruities which populate the dream-world of de la Mare's prose, the tragic heroisms of Conrad, the golden realms of Shakespearean comedy. Like the chameleon poet of Keats, the cultivated reader of Lord David Cecil is prepared to live in gusto, "be it foul or fair, high or low, rich or poor, mean or elevated," to take as much delight in Iago as in Imogen, to enter (in short) into that ultimate democracy of readership where all its most inveterate practitioners pleasurably reside.

Adventure in Ideas

"A Commonplace Book," by Charles P. Curtis *(Simon & Schuster. 303 pp. $3.95), is a collection of "notable or striking extracts" from writing new and old, illuminated by the observations of the sage co-editor of "The Practical Cogitator."*

By Ben Ray Redman

A COMMONPLACE book? Yes, perhaps—but even as one accepts the title one wonders how uncommon a commonplace book may be, and still remain within the category. My dictionary defines a common-place book (note the hyphen) as "A book in which commonplaces, or notable or striking passages, are noted; a book in which things especially to be remembered or referred to are recorded." Such a book would obviously be the work of a mere copyist, however adventurous he might be in the realm of ideas, however curious in the byways of literature. But the book before us is the work of an original thinker. It is almost entirely of his own making, not made by others. The "notable or striking passages" that Mr. Curtis quotes are only pegs and springboards for his own thinking; they furnish him texts on which to meditate, ideas with which to juggle, themes on which to play his own variations. From each of his quotations he extracts the juice in his



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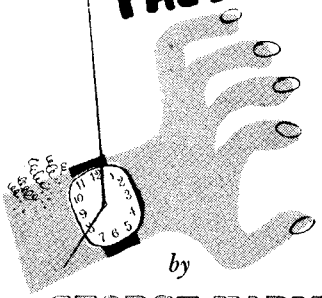

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own way, and it is the juice that matters. In short, Charles P. Curtis's "A Commonplace Book" is a twin of "The Practical Cogitator," which Mr. Curtis and Ferris Greenslet "put together and Houghton Mifflin published first in 1945."

The scheme of the book is at once simple and excellent. The quotations, which vary in length from a few words to several pages, are numbered; each quotation is followed by Mr. Curtis's comment, interpretation, or refutation; each number refers us to a note at the back of the volume in which the exact source of the quotation is given and pertinent comments often added. The index, it should be remarked, is all that an index should be—a rarity indeed in these days of slovenly publishing.

The first quotation sets the tone and gives us the key to all that follows. It is from the Apocrypha, 11 Esdras, chapter 14, verse 25: "I shall light a candle of understanding in thine heart, which shall not be put out, till the things be performed which thou shalt begin to write." And Mr. Curtis comments: "I like 'a candle of understanding.' Not a flash, nor a searchlight, nor a floodlight. A small flame burning in a great room, flickering and swaying in the drafts, darkening the far corners, casting long shadows behind the high-backed chairs, the deeper behind what it most illuminates."

This opening passage and commentary are a key because "A Commonplace Book" is essentially an essay in understanding, by a man who knows we can hope for no more light in this dark world than may be given by a candle's flickering flame. He is a man much concerned with such royal abstractions as truth and justice, but he is also a practiced and practising lawyer who is ready to argue either side of any case. Truth, however, is his special quarry, as it is of all philosophers, and he stalks his game from twenty vantage points. That it eludes him finally, of course, is hardly worth mentioning. If it did not, he would have written *finis* to the history of philosophy—and philosophy would have no future.

LITERARY I.Q. ANSWERS

1. Procrustes (Bulfinch or any other mythology). The great bed of Ware, mentioned in "Twelfth Night" (iii, 2). 3. "The Inn of the Two Witches," by Joseph Conrad. 4. "A Rose for Emily," by William Faulkner. 5. "The Adventure of the Speckled Band," by Sir Arthur Conan Doyle. 6. "The Night the Bed Fell," by James Thurber. 7. "The House and the Brain," by Sir Edward Bulwer Lytton. 8. "A Furnished Room," by O. Henry.

Religious Outlook

Continued from page 15

world; it should apply the pure force of intellect to its ideas, and attempt a theology or intellectual basis which shall be both logical and comprehensive, accurate and coherent; it must also inevitably perceive that ethics and morality are keystones of human destiny, and link up its sacred beliefs with a pure ethic and a reasoned morality. It should, in a word, not be content to leave its religious life chaotic and unordered, with loose ends unconnected with the rest of reality, but come more and more consciously to aim at an organized and unified scheme of religion, which further should be connected with all other parts of the mental life; and it should attempt to achieve this by putting forward a scheme of belief and a scale of values around and over which man's aspirations to sacredness in emotion, thought, and action might most securely grow.

Thus a mature religion should definitely be a relation of the personality as a whole to the rest of the universe, one into which reverence enters, and one in which the search for the ultimate satisfaction of discovering and knowing truth, experiencing and expressing beauty, and ensuing the good in righteous action, all have the freest possible play.

Any conflict which prevents the personality from attaining wholeness is a hindrance: all taboos against considering any part of the universe in relation to man and his destiny are hindrances: so, too, are all restrictions upon the free use of reason, or the free appeal to conscience.

In other words, any religion which is not an affirmation of the ultimate value of truth and knowledge, beauty and its expression, and goodness and moral action, which ever sets itself up against these, is in that respect a false, low, and incomplete religion.

Religious ideas and practices may be, as in many primitive peoples, closely adapted to the general life of society: when civilization is rapidly changing, however, they are often either ahead of or behind the general thought of the time. The ethics and spiritual insight of Jesus and of Buddha, for instance, were far ahead of their times, as was the theological insight of Abelard, or the moral zeal of some of the Hebrew prophets, or the love of learning by the better monks in the Dark and early Middle Ages. More often, however, the unfortunate tendency of the sacred to become the untouchable, and therefore for religion to become an unduly conservative force, has often led to religious thought and practice being below the general level of its times.

What must never be forgotten is the fact that all sides of a religion must be considered. All will remember Nurse Cavell's remarkable words on the eve of her death: "Patriotism is not enough." The idea can be taken and applied to religion and its place in human life. Belief is not enough; and the sincerest religious feeling is not enough. In the long run the most devout religious spirit will do more harm than good if it is coupled with false or incomplete intellectual views, or with a rigid code of morals based on authority instead of reasoned value, or with intolerance. In the long run falsity or fixity, timidity, incompleteness, or sloth, in whatever department of the religious field, will take their revenge.

Just because religion is so powerful and universal, just because it can embrace all human faculties and actions and all aspects of the world about us, therefore it can be a potent and violent force for evil as much as for good.

Once this two-edged nature of religion is recognized, its potentialities for harm faced by the religious, its potentialities for good acknowledged by the rationalist, there will be more chance of progress to a higher, forward-moving religion which helps to lead the way.

An immature religion is one which does impede human faculty. A mature religion is one which is so organized that it helps to unify the diverse human faculties, and to give each of them the fullest play in a common task.

Out of this raw material of possibilities, man builds his personality. Sometimes he does not realize what lies waiting to his hand; at others he concentrates on some parts only of the mental dispositions, and (consciously or unconsciously) suppresses or represses the rest. These neglected or repressed realities of being have a way of taking their revenge and suddenly flooding up into consciousness, so that the personality which had thought itself secure, in the privacy of its smug, self-imposed limitations, suddenly finds itself in the presence of tremendous forces, not personal, and yet part of its own flesh and blood, vital realities which it had thought to escape, now confronting it and threatening, unless both welcomed and disciplined, to strike it down from off its pedestal of equilibrium.

One of the most insidious enemies of true freedom is this unreasoned repression of certain instincts and all things connected with them. They continue to work in the subterranean

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part of the mind, and will influence the process of thought going on above, so that consciousness is all the time finding reasons for acting in this or that way, rather than using reason.

Thus, a false organization of the self, with its failure to unify the raw materials of spiritual gifts and its unresolved conflicts of desires or values, is a powerful source of instability and incompleteness, and must distort or cramp the religious outlook. On the other hand, the most potent force for ensuring that the personality shall be stably organized is a proper scale of values. The ethical history of man has been the gradual enlarging of his scale of values and the relegation of certain values from high to low position and vice versa. The greatest change wrought by Christianity, for instance, was the dethronement of many such primitive values and their replacement by love, mercy, sacrifice, and humility. The scale of values is like the architect's plan which determines how the piles of timber and brick and stone shall be built into a building.

Primitive man receives most of his scale of values ready-made: he imbibes them like the air he breathes; they are hard set in the tribal customs and standards whose foundations he does not even think about, much less question.

The educated modern, however, must contribute something of his own effort to his scale of values. If he be not a spiritual and intellectual cipher, he will, however much he may have unconsciously absorbed during childhood, be faced with the need for readjusting his ideas as experience is forced upon him. Once he is made to look into the matter he will find that vast stores of experience, gathered by others, are available to him in books and in the minds of living men, and he is driven on, if he is worth his salt, until he has explored the main lines of knowledge, however cursorily, for himself, and found out what kinds of fact there are which bear upon his personal problems. This is one of the main ways in which a developed differs from a primitive civilization; the one is locked up, away from expansion and change, in its little world of tight traditions, while the other is set in an open land whose boundaries of knowledge recede over the horizon. If the religious believe that the spirit of truth be a gift from or a part of the third person of the Trinity, then to continue to shut oneself up in the swaddling-clothes of primitive doctrine when the limbs of the spirit might be freed for action is a sin against the Holy Ghost.

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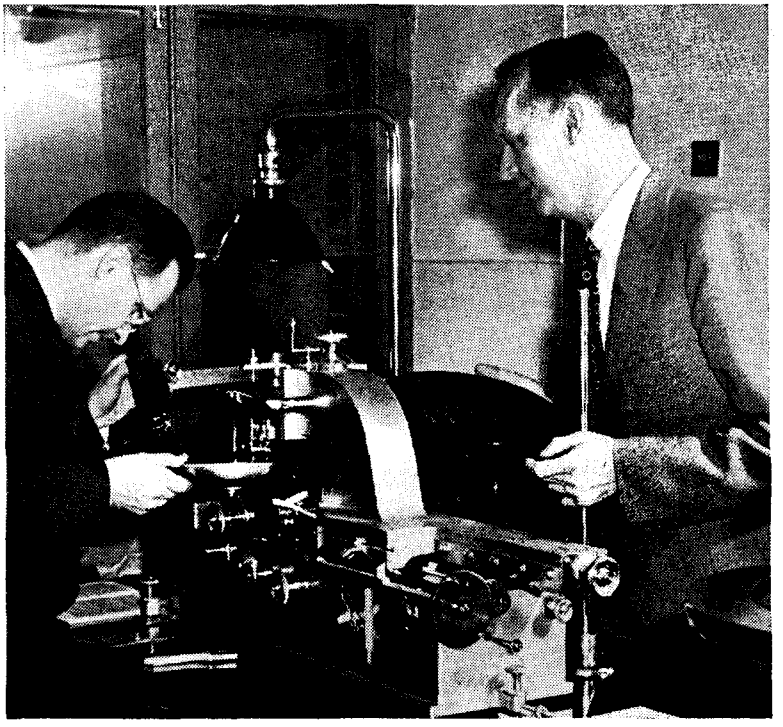

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THE VINYL DECADE

By IRVING KOLODIN

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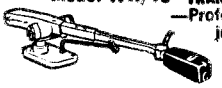

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sell an unbreakable record with any old performance on it. He discovered soon enough that the public was still more interested in what was on the record than what it was made of.

The motivation finally caught up with the material as Columbia's experiments to produce a practicable longplay record began to accelerate. RCA's venture in the same direction fifteen years before had fallen afoul of a heavy disc, cumbersome for changers, noisy and—frangible. Without such a resinous compound—for which source-materials were abundant, cheap, readily workable—microgroove recording might never have attained its delightful status of offering better reproduction for less cost per minute than ever before. With it (and the diamond stylus), the phonograph had what it never possessed before—a point, groove, and material tailored to each other to provide a better impulse to better amplifiers and better speakers than the public had previously been offered.

Every individual music-lover will mark a time when the Vinyl Decade became a reality to him. For me it was late in the spring of 1948, at the home of Columbia's president Edward Wallerstein, not too far from his Bridgeport plant. The secret had been extremely well kept (one competitor only learned about it when a manufacturer of record covers told him of an odd order Columbia had placed: "sleeves" for a full symphony on a single disc). When Mr. Wallerstein produced the shiny black disc, of normal size, I couldn't see the mathematics of six times as much playing time at only half the normal speed. The finer cut, so familiar today, held the answer.

The player was primitive, the reproducing apparatus no more than functional, but as the music (Mozart's G minor symphony, directed by Fritz Reiner, who was sitting by) passed the point of the usual first "break" at the end of a four-minute side, coursing on in its steady Mozartian surge with no let or interruption, the audible world in which we dwell surged out of its confining walls onto a new highroad of enjoyment.

The journey has not been without obstacles or detours. Vinyl was light, durable, workable—but it was also virtually noiseless. This meant that the slight hiss which had concealed imperfections on shellac would no longer provide protective cover. As the frequency range had already been extended by London Decca's FFRR techniques, nothing less would suffice. More problems. However, problems beget solutions—at least in the scientific world—and the early jargon relating to "pops" and "clicks," even the "electrostatic" charge which attracted dust to the finished record eventually fell into disuse.

Eventually, too, the first surge to saturate the market with quantity regardless of quality encountered consumer resistance. At first, it seemed, every radio station in Central Europe had a store of wartime tapes or broadcasts preserved on sixteen-inch disks which could be ransacked for symphonies, concertos, even complete operas. Postwar Vienna held hundreds of musicians who would work, at bread and butter prices, for the materials to feed America's luxury tastes. Novelty was king and hungry music-lovers his eager subjects.

Slowly, however, the pieces began to fall together. As always better merchandise asserted its dominance over poorer. RCA Victor turned its giant resources to converting a substantial part of its historically rich catalogue to the "new speeds" (its counter promotion of the 45-rpm disc, when fully exploited as EP, or Extended Play, made the obsolescence of 78-rpm final), giving LP a perspective of the past as well as a vista of the future. New men with new ideas were attracted by what seemed an easy access to fortune if not fame. Some succumbed, some persisted (see "The Major Minors"), but the ideas were infectious, if the execution of them faltered. Thousands of persons who had not been sufficiently avid of music to endure the shortcomings of short play found themselves with a new enthusiasm, whether their interest was jazz or showmusic, folk music or no music at all—rather plays and poetry, literary men reading their own short stories, recreations of the past in the "I Can Hear It Now" series, Danny Kaye or Elvis P.

What has occurred, actually, in the Vinyl Decade is no less than an Industrial Revolution in the duplication of sound. Length has become an asset rather than a liability of a record project. For, as sides accumulate, economy to the consumer increases—a physical fact that may one day be glorified as the Goldmark-Bachmann Theorem, in honor of the Columbia engineers who brought the infant idea to adulthood. It is now almost a truism that, "If you can hear it, you can buy it," whether it is Albert Schweitzer playing the organ, hot rods tuning up for a rally, or the faint heartbeat of an unborn child.

In too many ways, however, the trickle has now become a torrent. Like one of its most duplicated items (sixteen versions) "The Sorcerer's Apprentice," everybody seems to know how to get the pails of water started, nobody has the answer to stopping the supply before all of us are engulfed. Better water, purer water, wetter water—everybody has his own excuse for dipping again and again into the same bottomless barrel of repertory. It's a consumer's market, certainly—but it would be a crafty consumer indeed who could boast that he had the BEST version of "The Sorcerer's Apprentice," let alone the thousands of other items he is offered. As for the retailer who has to keep the premises tidy, he is to be pardoned if he moans: "Water water everywhere, and not a drop to drink."

DOUBTLESS the inexorable laws of supply and demand will assert themselves, especially if some "hobbyist" impulses hitherto expressed on discs take what seems a natural trend to tape. At some times in the past, Petrillo's warfare with the record makers induced a period of nonproduction that was the answer to more than one company's unexpressed prayer. The time has come, certainly, for a sober study of the whole pattern of record production and the determination of some fundamental facts, in both the private and the public interest. The Mozart anniversary points a way, for there is likely to be little addition to that composer's abundant discography for a while, at least. Let us have a seven-year cycle in which Beethoven gets a sabbatical in '58, Brahms in '59, Tchaikovsky in '60, etc. It wouldn't take care of the whole "icebox," but it would at least allow the consumer to take a good look at one overstocked shelf.

Meanwhile, we note the names of the people who have made the decade what is it—from Geza Anda to Hilde Zadek, or from Andre to Kostelanetz—and reflect that at no previous time has so much of the artistic life of the world been available for enjoyment wherever and whenever it is wanted. We may, ten years hence, be proud or ashamed of the quantity that endures, but no future decade can deny this one its place of primacy, its rank as pioneer.

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10 YEARS OF RECORDINGS

In some 3,000 pages of its monthly and mid-monthly sections during ten years' activity, RECORDINGS *has chronicled all the major, and many of the minor, events of the decade. The following resume of the highest among the highspots was compiled by George Jellinek.*

1947

TWO YEARS AFTER the end of World War II, the record pipeline was flowing steadily again, with major works and major artists: for the first issue of RECORDINGS it was tapped for the famous Heifetz-Heifetz playing of the Bach Double Concerto, Szigeti and Walter in a new version of the Beethoven Concerto, Steinberg's Shostakovich No. 7—all, of course, on multiple-disc 78-rpm records. A review of Stravinsky's "Dumbarton Oaks" concerto reports the composer hard at work on "The Rake's Progress." Columbia makes an "encouraging start" on its affiliation with the Metropolitan Opera, issuing the first "Hansel and Gretel" in English. The FFRR symbol in an advertisement highlights the advent of English Decca's Full Fidelity Range Recording.

Heifetz-Heifetz.

Shop talk: the first full-length "Ballo in Maschera" (seventeen records) is available at an importer's shop: $47.77. Khatchaturian's "Gayne" suite is a best-seller. Aksel Schiøtz and Ginette Neveu are new names to most listeners. In a department titled HIGHS AND LOWS Edward Tatnall Canby makes an early attempt to answer the question: "What is High Fidelity?" At the year's end Howard Hanson writes an article commenting on the dearth of recordings of music by Americans, expressing optimism (now closer to fulfilment). A record strike by union musicians at the behest of James C. Petrillo impends.

1948

AS TIME WANES, recorders wax furiously. A hint of things to come from Columbia—not recognized at the time—is its first issue of a vinyl record (Fritz Reiner conducting the G minor Symphony of Mozart). In the June issue the advent of microgroove long-playing records is saluted as "the newest *open Sesame* to a richer world of musical enjoyment." Goddard Lieberson, representing the Columbia staff which produced the record, explains its emergence under the title "A 33⅓ Revolution in Sound." A reader demand for Schoenberg's "Gurrelieder" (the Stokowski version) begins to accumulate as Columbia reissues Canteloube's "Chants d'Auvergne" in response to hundreds of requests received by RECORDINGS from Madeleine Grey fans. In another survey, RECORDINGS finds that 72 per cent of these participating would welcome commercial issues of Toscanini operatic broadcasts, even with imperfections.

Echoes-from-abroad: Flagstad, Backhaus, Schnabel, Furtwängler, and Menuhin are all busy, and such new names as Ljuba Welitsch, Elisabeth Schwarzkopf, Irmgard Seefried, and Cesare Siepi begin to be heard . . . A Roumanian pianist named Dinu Lipatti produces a version of the Grieg Concerto which is "thoroughly recommended." An English alto Kathleen Ferrier is admired for performing Brahms's "Alto Rhapsody" with "piercing vocal beauty and profound musicianship." Victoria de los Angeles's first English recordings are described as "magical." David Oistrakh's European reputation is affirmed in an issue of his "brilliant fiddling" of Khatchaturian's concerto. A "long dormant masterpiece" comes to light in Cetra's recording of the Vivaldi "Four Seasons."

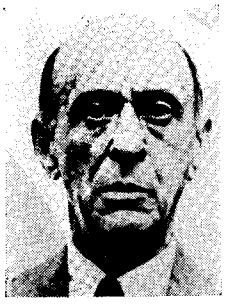
New and vital: Fritz Reiner introduces a major contemporary score, Bartók's "Concerto for Orchestra," on Columbia; the Interludes from Benjamin Britten's "Peter Grimes" make a first appearance; Leonard Bernstein collaborates with Boston Symphony personnel on Stravinsky's "Octet" and "Histoire du Soldat."

Shop talk: Edward Murrow's "I Can Hear It Now" album taps a new, non-musical record-listener, as do Laurence Olivier's "Hamlet" album and John Gielgud's Shakespeare soliloquies . . . "Buttons and Bows" is top in popular favor . . . The Gramophone Shop produces the third edition of its Encyclopaedia of Recorded Music.

1949

AS THE YEAR BEGINS, RCA Vice President James W. Murray states his conviction to RECORDINGS readers that the 45-rpm system "will be the criterion of standardization for the future" . . . When the first classical issues appear RECORDINGS enters its dissent, describing 45-rpm as "an obsolete principle complicated by defective mechanical application." LP meanwhile profits immeasurably from the popularity of "South Pacific" and "Kiss Me Kate," both "original casts" performing only for this medium. Cetra-Soria shows that previous 78-rpm masters can be adapted to the new speed by issuing its old style "Forza del Destino" on LP. London (the American trade name for English Decca) and Capitol follow in July, American Decca in September. Among Capitol's riches are Mengelberg-Amsterdam Concertgebouw recordings unheard in America for a decade, if ever. Beecham and Landowska are seventy, Schoenberg seventy-five.

Shop talk: Mario Lanza. "Rudolph the Red-Nosed Reindeer." London issues the first in a new series of Gilbert and Sullivan operettas.



Schoenberg.

Echoes-from-abroad: The death of Maria Cebotari is lamented, the Bessarabian soprano being known here only from a scattering of discs. Boris Christoff is "the bright new name of the year."

New and vital: Stravinsky, Hindemith, Vaughan Williams, and Villa-Lobos are favored by first recordings of major works. The first Audio Fair opens in New York and RECORDINGS publishes a glossary of high-fidelity terminology . . . With the end of the second quarter-century of recordings, the music critics of the country nominate, for

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outstanding accomplishments in the 1925-1949 era, the following: Toscanini, Schnabel, Beecham, and the Glyndebourne Festival recordings.

1950 **RCA VICTOR TAKES THE** turn to LP. The specialized projects made possible by microgroove (tape is still a laboratory matter) enrich the literature with more Haydn than ever before available, thanks to the enthusiasts of the Haydn Society . . . Toscanini takes the NBC Symphony on a nationwide tour and RECORDINGS notes the event with a special issue . . . In a lead article entitled "The Dethronement of Queen Anne," C. G. Burke puts the case for components, as RECORDINGS elsewhere asserts: "The use of diamond styli on microgroove records is 'imperative'." Josef Krips emerges as a conductor of "superior taste, musicianship, and expressiveness . . ." Readers who "value singing in the grand tradition" are urged to hear Boris Christoff's first issues on HMV and Renata Tebaldi's on London . . . Of the latter's singing, the Editor says "the greatest since Licia Albanese was in her prime . . ." Operas begin to flow from all sides and sources, much length for little money being dominant . . . Westminster introduces a label identifying solid projects well engineered . . .

—*Angel.*

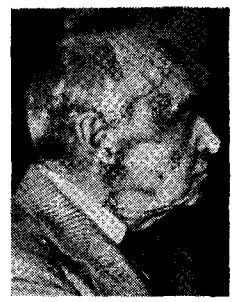
Lipatti.

New and vital: The six quartets of Bartók are issued in performances by the Juilliard ensemble (Columbia) . . . The first Prades Festival is phonographically reported by the same company in an issue selling for $75 . . . Benny Goodman and band are heard as they sounded in Carnegie Hall in 1938, magnetizing a new generation of jazz fans and launching innumerable issues of other "live" performances, however dimly preserved . . .

Shop talk: "South Pacific" remains the biggest of best-sellers, though Ethel Merman in "Call Me Madam" also enjoys success . . . Decca's recording of "Cocktail Party" wins fresh favor for T. S. Eliot . . . Edith Piaf and Jacqueline François provide a whiff of French atmosphere . . . The musical world notes the deaths of G. B. Shaw, Kurt Weill, Huddie Ledbetter, and Dinu Lipatti . . .

1951 **AFTER LESS THAN THREE** full years of LP production, a lead article by the Editor speaks of it as "a major upheaval, which has pretty well rearranged the affected landscape" . . . Among its products are the hitherto unflourishing "independents" whose ventures are traced in a series titled "The Spawn of LP." Cetra-Soria offers such operatic *desiderata* as "L'Amore dei Tre Re," "Nabucco," and "Daughter of the Regiment." Westminster directs attention to ninety-two works of which it *alone* has recorded versions . . . RCA Victor gives new LP life to its Glyndebourne "Don Giovanni" and releases Toscanini's broadcast "Traviata," the Reiner "Carmen," and an "immaculate" "Pelléas" from Paris. Columbia provides in its full-length "Porgy" "an object lesson in transferring a stage work to disc . . ." "Wozzeck" makes a first appearance, guided by "the potent intellect" of Mitropoulos, and attention is directed to the "notably good Mimi" of Renata Tebaldi in London's "Bohéme." RCA's issue of great pre-electrical performances plus others of historic interest by Heifetz, Rubinstein, Rachmaninoff, etc., is joined by Columbia's release of great vocal art by Claudia Muzio, while Decca rewards its following with a series favoring Lehmann, Tauber, Supervia, and Schmidt . . . Guiomar Novaës and Otto Klemperer begin to be heard from again, thanks to Vox, and Mercury initiates its Telefunken-microphoned Olympic series with the American disc debut of Rafael Kubelik . . . The Schumann Piano Concerto shows the lamented Lipatti as "a musician of rare insight as well as a virtuoso of uncommon powers."

Shop talk: Extended documentations of the careers of Louis Armstrong and Bessie Smith are selling well. Twelve discs embracing "The Saga of Mr. Jelly Roll" are issued by Circle. Lotte Lehmann's Town Hall farewell has an echo on records . . . Three musical giants leave the scene: Arnold Schœnberg, Artur Schnabel, and Serge Koussevitzky . . .



Koussevitzky.

Echoes-from-abroad: "Good male singers are so rare nowadays that the emergence of someone of Dietrich Fischer-Dieskau's caliber is something of an event," reports Thomas Heinitz from London. An Italian letter tells of the growing importance of Maria Callas and Mario del Monaco.

New and vital: Columbia honors Stravinsky, Poulenc, and Bartók in a series entitled "Meet the Composers." London presents several first recordings of works by Samuel Barber . . . Bruckner's Fourth, Sixth, and Eighth Symphonies are newly available . . . Triplication takes the place of duplication as three issues of Weber's "Der Freischütz" pile up . . . The monumental "World Encyclopedia of Recorded Music," by Clough and Cuming, makes its first appearance.

1952 **THE AGE OF COMPLETE** dawns: Columbia issues Ravel's total piano literature played by Robert Casadesus: London, a complete "Swan Lake"; RCA, all the Chopin Polonaises by Rubinstein: Decca, the piano sonatas of Beethoven by Wilhelm Kempff, the violin-piano sonatas by Joseph Fuchs and Artur Balsam. When it extends to all the Beethoven Quartets in a single Budapest Quartet venture by Columbia, RECORDINGS comments: "It gives even those jaded by the wonders of LP a sense of awe and respect . . ." EMI finally introduces microgroove to Great Britain . . . Verdi's literature is enriched by a "Don Carlo" that is "among the worthiest in conception, the most stirring in execution" of Cetra's ventures. It introduces a young soprano named Maria Antoinetta Stella. London provides "an ever expanding image of Tebaldi's talents" in complete versions of "Butterfly," "Tosca," and "Aida." Rita Streich and Mattiwilda Dobbs trade high notes in first recordings.

—*London.*

Argenta.

Such symphonies as Berlioz's "Fantastique" and Beethoven's Ninth are momentous events in new recordings by Ormandy and Toscanini, the latter showing "some impalpable imperfections, but . . . overwhelming power . . ." "Not a virtuoso performer, but an artist with a message to convey" is the verdict on organist Albert Schweitzer's Bach series . . . Columbia preserves the verbal pyrotechnics of Bernard Shaw in the all-star "Don Juan in Hell."

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New and vital: Honegger's "Roi David," Schönberg's "Erwartung," and Berg's "Lulu" provide stimulation to ears unfamiliar with their tingling sonorities—likewise Satie's "Socrate." Anna Russell begins her disc career of hilarious impertinence.

Shop talk: Such operatic recordings as the Toscanini "Bohéme" ("a powerful new idea of the music in this much-played, much misplayed score"), the Bjoerling-Milanov "Trovatore," the Stiedry-directed "Cosi," and the Christoff "Boris Godunoff" bring more and more melody-conscious neophytes to the record shops.

1953

THE FIFTH YEAR OF MICROGROOVE, and a calculation that "6,000 LP's, expressive of nearly all the world's leading musical organizations and soloists" are now available . . . The first intimations of a large-scale rearrangement of old affiliations comes with Philips of Holland and the Continent, replacing English Columbia as the American pioneer LP company's European affiliate . . . RCA of America launches its own distribution in Italy, foreshadowing its separation also from HMV in England . . . Carl Nielsen, of Denmark, is introduced to an American public which knew no music by him at his death in the late 1920s . . . "New, tempting and welcome flavors" to the LP banquet are provided by Montilla, with zarzuelas from Spain . . . Ataulfo Argenta's name directs attention to a new conducting talent of major merits . . . Low priced "labels" offering one-time top-line artists at economy prices are sponsored by RCA (Camden) and Columbia (Entré) . . . Pablo Casals reiterates his musical credo in response to a query from RECORDINGS: "Until my conscience permits me to create without protesting, my present home (Prades) shall remain the unique place of my artistic activities . . ."

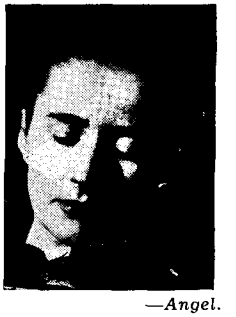
New and vital: Columbia adds an American Composers Series to its list, an initial offering including works of Copland, Moore, Piston, Schuman, and Thomson . . . Henry Pleasants writes the first American article about Carl Orff, whose "Carmina Burana" subsequently becomes a widespread enthusiasm . . . Bartók's literature continues to expand . . .

Shop talk: Angel brings a brighter light to its activities (as the new American outlet for materials previously issued by English Columbia) by a glistening "Merry Widow" with Schwarzkopf, Gedda, Kunz, and operas with dazzling vocal work by Maria Callas. In a previous "Gioconda" (for Cetra) she showed "great promise for future dramatic soprano roles," her "Tosca" and "Puritani" on Angel being likened to "a fine instrumentalist performing with a sure technique, whether or not one likes the exact quality of the sound the instrument produces" . . . Toscanini's "Otello" and complete Beethoven symphonies mark one of his most productive years . . . Of the latter, Ernest Newman writes, "In seven priceless records we are given in abundance everything that has gone to make him the unique figure he is" . . . Beecham's version of Goldmark's "Rustic Wedding" shows him to be music's most skilful retoucher of faded masterpieces . . . Maugham, Huxley, Steinbeck, and nine other famous authors are presented by Columbia in readings of their works: cost, $100 for twelve discs. The year writes finis to the careers of Serge Prokofiev and Titto Ruffo: also such younger people of potent gifts as Ferrier, Kapell, Django Reinhardt, and Fletcher Henderson.

Nielsen.

1954

MOSCOW'S DIFFICULTIES with its creative talents are expounded by Nicholas Slonimsky in an article drawing on Russian sources. . . . Faubion Bowers reports the disc boom to be widespread in Japan. . . . New versions of the four Brahms symphonies directed by Toscanini and Walter appear within months of each other. . . . Neville Cardus questions one, Edward Cushing approves another. . . . Clemens Krauss and Erich Kleiber, working against imminent deadlines of which neither is aware, produce notable contributions to London's Strauss and Beethoven literature. . . . Reiner takes up his recording work in Chicago with sonorous, knowing performances of "Zarathustra" and "Heldenleben." All the symphonies of Vaughan Williams are issued simultaneously by London, and the Editor evaluates two new versions of "Cavalleria Rusticana" (bringing the total to eight) thus: "All that can be said with finality is that Serafin does the best conducting of the Intermezzo." Toscanini's version of Beethoven's only opera is regarded as "not high fidelity, but something greater: high-Fidelio."



—*Angel.*

Martzy.

Echoes from abroad: This is the year for the emergence of a second Oistrakh: "Prince Igor," says RECORDINGS, "is by any standard a worthy offspring of King David." Other new names are those of Geza Anda, Johanna Martzy, Antonio Janigro, and Arthur Grumiaux. . . .

Shop talk: A drenching deluge of musical cloudbursts leaves few areas unrefreshed. . . . Toscanini's version of Beethoven's "Missa Solemnis" strikes RECORDINGS as "the most compelling and most profound of his recorded accomplishments. . . ." Beecham does Berlioz's "Te Deum," Karajan ("one of the major *chefs d'orchestre* of the day") Bach's B minor Mass. . . . Jazz begins to flower anew in issues by RCA's Label X, Epic (Columbia's subsidiary for sundry projects), Riverside, and Pacific. . . . A promising midsummer blossom is the first Jazz Festival at Newport. . . . Norman Granz is verbally decorated by RECORDINGS for his energy in producing 50 per cent of all the jazz issues in 1953 on his Clef, Norgran, and other labels. . . . The Gramophone Shop passes into history, its function as a depot for esoterica superseded by esoterica's availability nationwide. Music mourns Major Edwin Armstrong, father of FM, Clemens Krauss, Fritzi Scheff, and violinist Ossy Renardy. . . .

1955

WITH A VIEW to increasing the distribution of its product, RCA makes the first major price readjustment in the LP era . . . a norm of $3.98 for most catalogue (Red Seal) material, with gradations below ($2.98 for Bluebird [a "popular" classical category], $1.98 for Camden [a reissue label]) and above (some special items at $4.98). 45-rpm being now established as the medium for single issues (mostly popular), most other companies adjust themselves to the initiative of the largest. . . . The Mozartian birthdate of January 27, 1956 is anticipated by the greatest outpouring ever of recordings of his works: three "Don Giovannis," various other operas, of which the best accomplishment is Kleiber's "Figaro." RECORDINGS states, "It has blood in its veins and music on its mind" from first to last, and the

—*Angel.*

D. Oistrakh.

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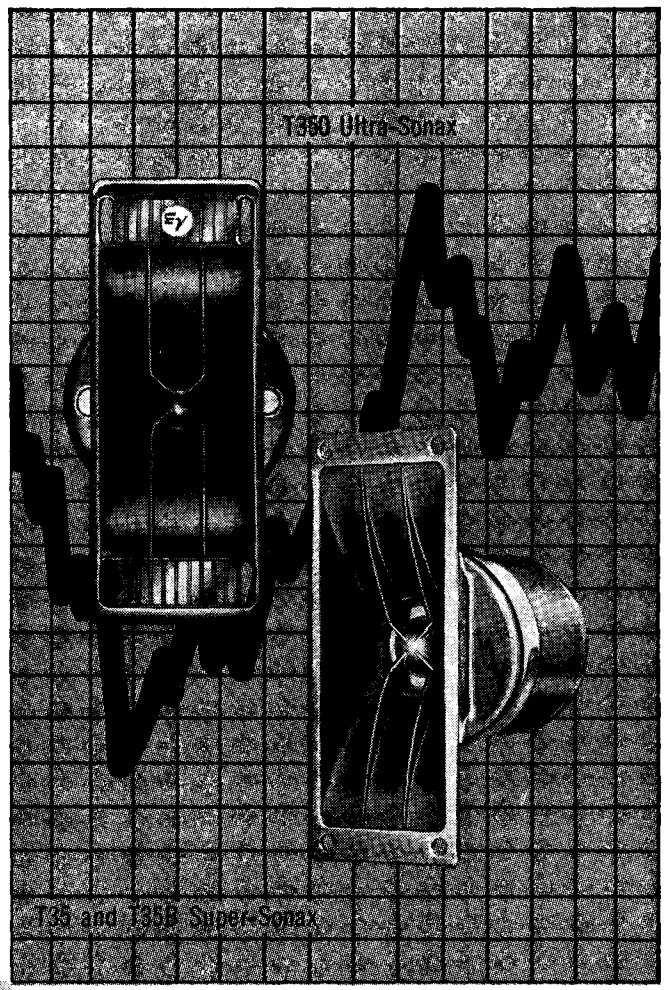

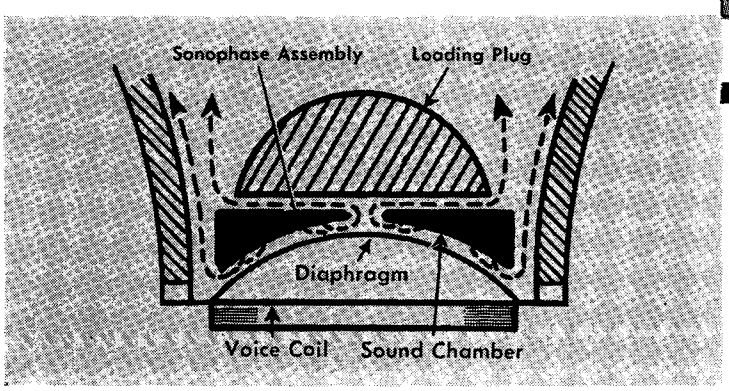

Specifications	T35	T35B	T350
Frequency Response:	±2 db 2 kc–19 kc	±2 db 2 kc–18 kc	±2 db 2 kc–21 kc
RETMA Sensitivity Rating:	57 db	54 db	60 db
Magnet Weight:	7 oz.	4 oz.	1 lb.
Gauss	13,500	9,000	20,000
Size:			
Horn:	5¼ in. long x 2 in. wide		7½ in. long x 2⅛ in. wide
Pot Diameter:	2¼ in. maximum		3½ in. maximum
Depth:	3¼ in. overall	3 in. overall	4½ in. overall
Shipping Weight:	3 lbs.	3½ lbs.	9½ lbs.
Net Price:	$35.00	$22.00	$60.00

And These are the Reasons Why

The Avedon Throat Design

The unique throat design illustrated here overcomes a problem common in conventional high frequency drivers. This is diaphragm deformation at high frequencies, occurring at frequencies above 5 kilocycles. Piston action is destroyed, the phase is shifted and the result is destructive interference.

These Electro-Voice UHF drivers solve the diaphragm deformation problem with a longer sound path from the center of the diaphragm. This restores proper phase relationship. This is important above 12 kilocycles, where sound must be taken from the center of the diaphragm *and* from the outer edge simultaneously. The diagram shows E-V's Avedon construction.

All three models—T35, T35B and T350—have 180° dispersion patterns, program capacities of 50 watts, peak 100 watts, voice coils one inch in diameter and 16 ohms impedance. Chart shows other characteristics of each model.

TODAY write for Bulletin Y79.

Electro-Voice

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"sweetest singer of them all—the Vienna Philharmonic." . . . Tebaldi makes her Met debut with acclaim, and the Editor ventures, "If we could have an opera company boasting both of Tebaldi and Callas at one time we would think the great days of Italian opera had returned. . . ."

Shop talk: The new status of the record as a communications medium is attested by such unconventional productions as "The Investigator," greeted as "A Fresh Wind from the North," which lampoons the McCarthy kind of Senatorial Inquisition . . . A disc of music and marches entitled "The Confederacy," which merits the interest of historian and former President Harry S. Truman as reviewer in the pages of RECORDINGS . . . Gerald Moore's delightful sortie into nonpainful pedagoguery titled "The Unashamed Accompanist," and James Fassett's investigation of auditory phenomena called "Strange to Your Ears."

Echoes from abroad: It was a "year of discovery" in American concert halls, during which such disc-discerned phenomena as Callas, Karajan, Oistrakh, Gilels, Fischer-Dieskau, Geza Anda, etc. appeared for the first time as living performers. Some were as expected, some otherwise, leading to the editorial comment: "What a performer can do in a recording studio is no dependable measure of what he can do in public. A person shuffling back and forth from records to reality must recognize that the image, however faithful, is still an image. . . ." The decimation of authoritative leadership continues with the death of Wilhelm Furtwängler . . .

1956

THIS WAS, EARLY AND LATE, the year of the Mozart bicentennial. It began, in RECORDINGS, with an issue commemorating his birthdate: January 27, 1756. Among the authors of articles were Bruno Walter, Sir Thomas Beecham, Abram Chasins, and Philip Miller, with the views of Jascha Heifetz conveyed in an interview. It was also the year of the Schumann Centenary, to which Robert Casadesus made a valuable contribution. In addition to new versions of "Magic Flute," "Cosi," and "Figaro," operatic issues include first-time versions of Orff's "Die Kluge," Busoni's "Arlecchino," and Moniuszko's "Halka." Wanda Landowska adds to her repute with an issue of Mozart sonatas which provide instruction for all, and Glenn Gould makes a debut with a performance of Bach's "Goldberg Variations" that—unbelievably—justifies the publicity on his behalf. Igor Markevitch is a busy new conductor, as Beecham inscribes his old views of Handel's "Solomon" indelibly. Oistrakh, following his American debut, gives equal favor to RCA and Columbia with recordings of Shostakovitch, Chausson, Vivaldi, etc.

Shop talk: One West Point cannon, as incorporated in the Dorati-Minneapolis-Mercury version of Tchaikovsky's "1812" overture, proves to have more sales appeal than all of J. S. Bach's canons . . . All the Beethoven sonatas, as recorded by the late Schnabel, are re-issued by RCA in a collection priced at $80 . . . "My Fair Lady" becomes a disc best-seller as soon as it is available from Columbia. . . .

New and vital: Bartok's literature continues to be exploited, with no less than three companies (Decca, Columbia, and Westminster) issuing multiple-disc treatments of his "Mikrokosmos." Versions of "Renard," "Apollon Musagete," and "Oedipus Rex" leave Stravinsky in the enviable position of having "virtually no unperformed work," phonographically . . . The Louisville Commissions (issued on Columbia) continue in a year which sees more recordings of music by Americans than any previous one.

Echoes from abroad: The historic affiliation of RCA and HMV, which covers nearly a fifty-year span of incomparable disc achievements, comes to an end . . . Epic, the identification of the Philips products from the continent, begins to make an impression on the American market . . . The Leningrad Symphony ventures out of Russia into Central Europe, making its first contemporary recordings in East Germany. . . . Walter Gieseking dies suddenly in the midst of adding to his impressive catalogue for Angel Records. Guido Cantelli, a bright light among younger conductors, is extinguished when his plane en route to America crashes outside Paris . . .

1957

MUSIC'S FIRST COMMUNAL TASK of the New Year is to bid regretful farewell to Arturo Toscanini, who died (aged eighty-eight) after a happy holiday season spent with family and friends. Simultaneously, RCA Victor's long-prepared release schedule provides his album of Verdi derived from broadcasts (and the OWI film "Hymn of the Nations") and the flawed but inimitable "Aida." . . . By the calendar the Mozart year is over, but the record presses are alive with unfinished projects: three "Requiems," the best "Seraglio" yet (by Beecham), other operatic and symphonic projects, including Westminster's complete version of the symphonies directed by Erich Leinsdorf. "Orfeo" comes alive again, with an issue of Monteverdi's work by Decca (Deutsche Grammophon), and two of Gluck's, one with tenor (Epic), the other with baritone Fischer-Dieskau as principal (Decca). Two new issues of "Trovatore" provide Herbert Weinstock with the opportunity for a provocative article entitled "Maria, Renata, Zinka . . . and Lenora," in which the qualities of the celebrated Callas, Tebaldi, and Milanov *in re* Verdi are evaluated. . . .

—*Decca.*

Fischer-Dieskau.

Echoes From Abroad: Anita Cerquetti displays stunning vocal power in her first London recording, and the late Dinu Lipatti's final public recital on Angel (taken, live, from a Besançon concert shortly before his death in 1950) welds his following into a firmer phalanx. . . . Youry Boukoff, a Bulgarian virtuoso, presents the complete set of Prokofiev sonatas on Westminster, but must yield place to Sviatoslav Richter of the USSR, "a formidable titan of the keyboard." . . . The younger Eugene Malinin and Gyorgy Cziffra are considered by Abram Chasins in the framework of "Acorns and Oaks."

New and Vital: The new German music is explored in a multi-disc collection recorded by Deutsche Grammophon, and given governmental blessing in its send-off: included are works of Karl Hartmann, Werner Egk, Hugo Distler, and Philipp Jarnack . . . Joseph Szigeti's long-standing devotion to the music of his time produces a disc devoted to Ravel, Hindemith, and Prokofiev whose quality values are timeless. . . . Vanguard embodies all the programmatic orchestral music of Sibelius, compactly, in a pair of records directed by Sir Adrian Boult. . . . Stravinsky's seventy-fifth birthday is marked by honors which are his prophet's due.

Shop Talk: Realism and reel-ism compel a new evaluation of consumer preference where disc and tape are concerned. . . . Stereophonic comes out of the laboratory and into the living room as RECORDINGS's tenth year (marked by 120 monthly sections and a rising total of midmonthly ones) is rounded out by an issue in which tape reviews, under the editorship of Mildred Norton, are given equal status with discs.

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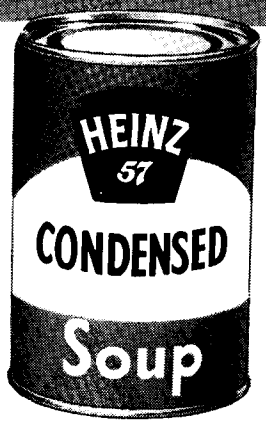

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A LIFE IN SOUND

By MILDRED NORTON

Los Angeles, Calif.

FUTURE historians, reflecting on the genesis of this electronic age, may without undue levity conclude that the fortunes of the Twentieth century hung by a slender thread of wire. The man who twisted this into a shape that changed the world was a penniless young inventor named Lee De Forest, whose experimental telegraph company had just gone broke, leaving him with nothing but the rights to a single incompleted invention which everyone but he considered worthless.

This was the audion tube, that minute but mighty amplifying device which paved the way for experiments that gave the world wireless telephony, radio, sound films, television, radar, and a multimillion-dollar recording industry. This last is doubly indebted to De Forest, not alone for his initial contribution which made it possible to control the volume of sound in recording, but for his later innovation of the magnetic cartridge, which did away with the crude early method of using a needle to actuate a diaphragm of mica at the small end of a large horn.

Today, still active in his Hollywood laboratory at the age of eighty-four, De Forest recalls that it was his love of music which prompted his revolutionary improvement of this primitive method. "Phonograph machines of forty years ago had to be cranked by hand," he says. "Records were the only kind of good music I got to hear in those days, and so I spent a lot of time cranking my wheezy old machine. It seemed there ought to be a more efficient way than this purely mechanical one, so I worked out the idea of vibrating the needle in a magnetic field to set up electrical impulses." That was in 1916, and De Forest never bothered to take out a patent on this first magnetic pickup, failing, he cheerfully admits, to foresee either the magnitude or the refinement of present-day recording manufacture. Today's reproducing techniques he pronounces "very fine," and thinks that with the advent of the LP disc and the more recent development of stereophonic sound the recording process "is virtually perfected."

"Those were very smart Columbia engineers who invented the LP," he declares. "All the same, I don't think that any such method can ever be as good as magnetic tape. Too much quality is lost in the transfer of music from the original tape to discs. Of course, it's quite possible to make stereophonic records, but this entails either a double track and two pickups, thus cutting the playing time in half, or else retaining the present single groove, and using both the Hill and Dale and lateral cutting systems. Either possibility poses a stiff mechanical problem, and still necessitates a transfer from tape to disc, with consequent loss in quality."

Seizing a scrap of paper on his thickly littered desk, he quickly diagrammed the steps covered in recording on tape—"a rather complicated but very beautiful process"—and taking fresh conviction from this declared, "Yes, I would say that the future of phonograph reproduction lies entirely with tape. The apparatus is more elaborate and expensive, but there is virtually no limit to the number of reproductions that can be made simultaneously from an original tape, with no deterioration in quality. Quantity production will eventually reduce the cost to both manufacturer and consumer, and ultimately, I feel certain, the better hi-fi sets will be designed specifically for tape."

De Forest once built for himself what he is sure was the "first hi-fi set ever constructed," and a large record collection has been one of the constants in a life of variable fortunes. "For myself," he says, "I'm in no hurry to switch to tape. For my eighty-fourth birthday I was guest of honor on 'This is Your Life,' and among the presents I received was a thousand dollars worth of fine records from RCA Victor. My wife and I play some of them every night, and I've still got a good 10,000 hours of listening ahead of me."

De Forest (1906) with "speaking flame."

The far-reaching effect of his numerous inventions could scarcely have been foreseen by the young De Forest of the 1880s, but a psychologist might find significance in his lifelong urge to broaden the field of communication between people. Born in Iowa in 1873, the son of a Congregationalist minister, he grew up in a small Alabama town where his father had received an appointment as president of a college devoted to Negro education. "I was six at the time," De Forest recalls, "and my family were Northerners. In Alabama, the Civil War and the carpetbaggers were still a sharp and bitter memory. The whites resented our presence, the Negro children were shy and suspicious. There was no one to play with, so I read omniverously, and went for long walks with my father, while he talked about the mysteries of the universe."

Mysteries closer at hand intrigued the boy also; he built batteries, compasses, electric motors, even an electroplating outfit with which he earned his first dollar replating a neighbor's silverware. Especially treasured was a present of a book on the life of Edison, who became and remained the focal point of his lifelong admiration. For years, a signed photograph of Edison hung framed on the wall opposite his desk, and now that it has become a collector's item, reposes in the library of his comfortable home in the Hollywood hills.

AS A student at Yale's Sheffield Scientific School, De Forest remained the introverted, socially awkward boy of his childhood, making few friends, living in unheated rooms, lunching frugally on 15-cent meals. Graduating at the end of three years, he was inspired by a lecture on Hertzian waves, then recently discovered, to enroll for further study in what is now called electronics, returning after serving in the Spanish-American War to take his Ph.D. Among his instructors was Yale's mathematical genius, J. Willard Gibbs, whose most abstruse course one semester numbered only a single student—De Forest. "I was the top student in *that* class, all right," he chuckles.

His schooling completed, De Forest began searching for a better method of detecting magnetic signals than the crude one used during those days of dot and dash wireless—a clumsy tube filled with metal filings which stuck together to form a circuit when a signal came in, and had to be tapped loose each time before another signal could be detected. Working on the

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problem in Chicago, he lived one winter on $10 a week, earned by translating French technical papers. In his hall bedroom, cluttered with apparatus, he went barefoot whenever possible in order to save shoe leather, and in his diary of that period there appears the wry comment that if he stood up as much as possible, his trousers "might last until Spring." On another page the entry is less cheerful: "Oh, the loneliness, the difficulties," he wrote. "I am dwelling in a new realm. No precedents. No apparatus. No co-workers. All things to be tried out and tested."

One difficulty, at least, was resolved when he arranged to teach three hours a week at the Armour Institute of Technology in exchange for the use of its electrical laboratory. There, with the help of a young telephone operator, Edwin Smythe, he finally completed an automatic detector of wireless signals that was a distinct improvement over the one then in use. Jubilant, he proposed to the Associated Press that he cover the impending race (1901) off Sandy Hook between the yacht *Columbia* and Lipton's *Shamrock II*, but was informed that the AP had already made a contract with the Marconi Company.

Undaunted, and armed with what he felt to be the better device, De Forest promptly signed a similar agreement with the Publishers' Press Association, and hurriedly set about to rent a shop, buy materials, and build the necessary equipment. As usual, his own funds were low, but the advance of $1,000 from a kindly-disposed business acquaintance provided him with capital to set up shop as the American De Forest Wireless Telegraph Company and prepare to challenge the established Marconi firm. On the big day, both wireless firms reported the race from separate tugs in the Atlantic. Unfortunately, it had occurred to neither that they ought to operate on different wave lengths, with the result that they jammed each other's signals and nothing got through. The newspapers had to get their story by the time-honored method of wigwag.

Efforts to promote his new company brought De Forest to the attention of the *Providence Journal*, which in 1903 hired him to set up a wireless station on Block Island to furnish it with up-to-the-minute news. The Navy, impressed by the results, asked him to report on naval maneuvers. England invited him to inaugurate a wireless service between Wales and Ireland, and in Shantung he set up a station from which the Russo-Japanese naval war was reported. The title, "Father of Radio," by which he has been known for a quarter

—*New York Herald Tribune.*

Dr. De Forest (right) with David Sarnoff looking over a plaque with the following inscription: "LEE DE FOREST . . . This building stands on the site of the old Parker Building destroyed by fire in 1908. In his small laboratory on the top floor of that building Dr. Lee De Forest in October 1906 invented the grid 'audion' or three-electrode vacuum tube on which our electronic era has been founded. . . . De Forest Pioneers, November 12, 1956." The site (229 Fourth Ave., New York) is now occupied by the Muzak Corp.

WE STILL are all somewhat too close to the career and contributions of that eminent scientist and inventor, Dr. Lee De Forest, to be able adequately to appraise and praise him for what he has accomplished and for what he has caused to spring into being. Much time must elapse before we shall have that full historical perspective which will permit us to understand fully the fundamental changes in our civilization brought about by his work. And this is one index of the magnitude of his accomplishments.

Even the man on the street knows that De Forest created the first three-electrode vacuum tube—called by him the "audion"—a euphonious and prophetic name. For many audio, or acoustic, arts have stemmed from this tube in its developed forms. Consider this outline list of some triumphs in the field of sound which were brought into being by the audion. The tube amplifier, which enables any desired volume of sound to be produced, was one of them. This led to the well-known public-address systems so beloved of political figures and after-dinner speakers. It also led to the tube amplifiers which brought us transcontinental and transoceanic telephony.

And it spawned the radio and television transmitters which variously promote safety of life at sea and in the air and also enliven our entertainment hours in the home. Highly complex and effective receivers for sight and sound programs, in black-and-white and color, were built around the tube—that eclectic brainchild of De Forest.

And in the realm of industry, the electron tube has given birth to a host of useful devices such as controllers, computers, intrusion-prevention systems, and automation equipment. Who today could justly evaluate the social significance of such potent agencies as these?

Radar, which guards our shores from attack and protects our ships and planes from collision, is based on complex tubes which find the audion in their earliest lineage.

Nowhere has there been a more elegant and artistic application of the audion and its successors than in the fields of music recording and reproduction. Whether as fine grooves in the disc record or as magnetic changes in the magnetic tape, the faithful recording of music and its exquisitely accurate reproduction would have been retarded for many decades if De Forest had not offered the world his audion.

Without the extremely powerful amplification capabilities of the tube, the disc or tape phonograph arts would have remained at what we today would regard as inacceptably low levels. High-fidelity sound, and even convincing stereophonic sound, are built on the foundation stone of the tube.

To some men it is given to offer humanity substantial benefits. But to only very few men does fate grant the boon of offering mankind a major scientific and technical breakthrough of transcendent human value. Lee De Forest will be numbered among these latter immortals.

—ALFRED N. GOLDSMITH,
past president of the Institute of Radio Engineers, past president of the Motion Picture & TV Engineers, fellow of many acoustical societies.

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century, was not coined in time to blaze from the eight-foot electric sign that flashed his company's name before visitors to the 1904 World's Fair in St. Louis. But De Forest, then only thirty-one, was riding high, worth a million dollars in stock in a company that was preparing to rival Western Union and Postal Telegraph with a network of wireless receiving stations across America.

A YEAR later his company, expanded beyond its resources, had collapsed, his wireless detector had been successfully challenged in the New York courts, and De Forest himself was left with a few hundred dollars in cash—plus a half-formed hunch about a way to trap the wary electron. Shortly before, an English scientist named Fleming had converted Edison's filament bulb into a vacuum tube capable of detecting wireless waves, but without the power to amplify them. Some third element, De Forest suspected, was needed to bridge the gap between the filament and the metal plate in order to control the flow of electrons.

After experimenting with bits of tinfoil and metal strips, he finally twisted a piece of platinum wire into a series of hairpin curves, inserted it into the tube, and shortly thereafter filed with the U.S. Patent Office an application on an "improvement in space telegraphy"—a three-element (triode) vacuum tube, which became the foundation of today's multi-billion dollar electronics industry, and has been called "the greatest single invention of the twentieth century."

Armed with this, De Forest reorganized his firm and set about fulfilling contracts to install the first high-powered radio stations for the U.S. Navy at five of its largest bases in this country. His old phonograph, too, played its part in this pioneer phase of radio broadcasting. "One day early in 1907," he recalls, "I hooked up my old hand-crank machine to a transmitter in my laboratory in the *old Parker Building* and, using a carbon mike pickup activated by air-columns between the phono-diaphragm and the mike, I 'disc-jockeyed' the first radio broadcast of recorded music. The record was the 'William Tell' Overture, and the broadcast was heard by a few ships' operators in the Brooklyn Navy Yard."

In 1910, De Forest also made possible the first broadcast of "live" music when he erected a temporary transmitter on top of the Metropolitan Opera House to carry the voice of Caruso singing the Siciliano from "Cavalleria Rusticana." The great tenor sang into a microphone placed on a table, and the small antenna limited the broadcasting radius to only a few miles. At De Forest's home a young reporter was among the guests gathered to listen to the history making event. When it was over, he asked the inventor for a statement on which to base a story. Surprised, his host replied, "Why not simply write about what you've just heard?" "Oh, I will," said the reporter, "but it's not easy to get this sort of thing into the papers." After the boy had gone, De Forest's friends persuaded him that he'd been too sanguine in predicting that such a thing would be an ordinary occurrence "in just a few years." To placate them, he called the newspaper and said, "Better make that twenty-five years, son." "I made it 100 years," the boy answered. "And the copy desk made it 150." Actually, it was little more than a decade before De Forest's "too sanguine" prediction had become reality.

Meanwhile, public disbelief continued to harass him. Once he was hailed into court, where the prosecutor, waving before the jury a dubious looking small glass bulb, said, "The defendant claims that this ridiculous gadget will someday transmit the human voice across the Atlantic." De Forest was let off with a sharp reprimand, and not long afterward his "ridiculous gadget" beamed the voice of an American Tel&Tel engineer from Arlington, Va., to a specially built receiver erected atop the Paris Eiffel Tower.

Today, from his own eyrie on the top floor of a large storage warehouse where, with his machinist, William Royale, he continues experiments sponsored jointly by the Lee De Forest Foundation and the Bell Laboratories, De Forest can look out over a city that accepts as commonplaces the scientific advances he foresaw nearly half a century ago. In an era of gaslight, he was brashly predicting a time when we would sit in radiant-heated, air-conditioned homes and speak with friends halfway around the world, put a favorite record on a turntable, listen to a Metropolitan Opera broadcast, or watch the World Series from an easy chair—miracles made possible by his bit of twisted wire.

With all this, his restless imagination is still plunging far into the future. Television, recording, international broadcasting, radar, are only the first mileposts, he feels, in an era of limitless power. "Fifty years ago," he says, "it took a lot of imagination to see yourself holding a telephone conversation with someone in Europe. Today, the same kind of imagination is needed to believe we may one day send out radio waves to inhabited planets and receive decipherable signals in return. Back in the 1920s, I spent ten years and my entire fortune developing sound on films. All the while I was working, the studio heads kept telling me, 'We don't want talking pictures. The public doesn't want them. They'll never be anything but a flash in the pan.'

"In 1934 I patented the rotating beam, now in universal use in radar reception. But radar itself hadn't yet been invented, so I sold my patent for a very small sum. In the 1920s and 1930s," he continued, "the big companies could acquire patents that threatened the *status quo* and shelve them until a change became mandatory. This is not so common today, because the whole direction of thought is forward. Companies realize that since production in industry has become so interlocking, a technological advance in any direction benefits them all, so they tend to think less in terms of individual competition than of the industry as a whole. An example is the invention of the LP disc, a process which Columbia Records might have controlled exclusively, but chose instead to share it with the entire industry, thus tremendously enlarging the market for all companies, including itself."

WITH a lack of financial luck not uncommon in inventors, De Forest was never able to capitalize successfully on any of his more than 300 inventions, and in 1936 he filed a petition of bankruptcy, listing debts of $1,000,000 as against assets of $390. His reward, however, has come from knowing that his work has moved the human race a little further along in its unending struggle toward whatever dimly sensed goal. The true researcher, he fells, works in the spirit of the great explorers, and his weapons are turned against the barriers of ignorance and superstition.

One of the most potent forces in this fight is the easier exchange of ideas made possible by the various communicative media that owe their existence to his tiny twist of wire. Partly because of it, also, man is fast gaining control over the physical conditions that dictate his mode of life, and consequently his mode of thought. Once this is achieved, De Forest believes that man's potentials for creative accomplishment are virtually unlimited. He will exchange his tribal thinking for a world viewpoint, communicate with all peoples in a common language and, through an intelligent use of such potentially civilizing agencies as television and recorded sound, he will come to learn that the pursuit of knowledge is the most absorbing passion man can entertain.

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Muzak Headquarters—recording music programs on 4,800-foot magnetic tapes.

MUSIC TO HEAR BUT NOT TO LISTEN TO

By STANLEY GREEN

IF IT is true, as S. J. Perelman has recently alleged, that we are all on "The Road to Miltown," it is equally true that science and industry are combining to make the journey as comfortable as possible. Even music, once renowned for inspiring man to deeds of valor, has taken its place alongside air-conditioning, sound-proof ceilings, indirect lighting, contour chairs and the coffee-break as a commodity designed to help us meet the tensions of our daily lives in a calm and relaxed atmosphere.

It is the impulse that has put "Muzak" into the language, and evoked a variety of competitors. Like "Victrola" for "phonograph," Muzak has become almost a generic term to describe any system of music piped into a public place or place of business. One of the attractions that has caused people (who could get, for nothing, something similar from the radio) to pay for Muzak's services is its freedom from commercials or advertising. Appropriately enough, its financial control since the early 1940s has been held by Senator William Benton, previously famous for his association with the advertising firm of Benton and Bowles.

Rumor is that he bought control, for not much more than $100,000, on the advice of economist Beardsley Ruml. Wartime production problems highlighted the need for increased efficiency, to which music-for-industry (provided by Muzak) made its contribution with the blessing of the U.S. War Production Board. Benton is also chairman of the board of the Encyclopaedia Britannica; Harry Houghton, Muzak's president, is one of its directors.

Appropriately, also, the Muzak Building (so named on the facade) is located on New York's Fourth Avenue just above Union Square in close proximity to a central office of the New York Telephone Company. For by far the largest amount of servicing in the New York area is done through special telephone circuits, to minimize loss of sound quality in the transmission. The pioneer work in such transmission was done as far back as 1911 by George Squire (later Chief Signal Officer of the Army) who patented a system for utilizing regular electric power circuits. However, intrusive noise was always a serious inconvenience, and it was not until the early 1930s that a scheme for using telephone circuits was developed. By 1935 the plans were sufficiently advanced for a year's work to be invested in creating a musical backlog through recordings made specifically for the purpose. It is this backlog (mostly of experience, for few of the original arrangements are still in use) plus the steady accretion of more experience and more recordings each year, that has given Muzak its unique place in a field where competition might have been abundant.

Of itself 229 Fourth Avenue is not distinguished from other venerable buildings nearby which had had similar modernization (save for the plaque shown on page 53). As one enters the lobby, however, music begins to lap at the ears, and it accompanies the elevator operator's "Going Up?" to whatever floor one elects. Muzak's premises are thoroughly Muzaked, for Administration, for Sales, for Management, for Public Relations. The nerve center of the operation is a spacious room with banks and banks of tape recorders. Each is fed from a sound proof studio in which an operator (almost invariably female) transcribes selections from 16-inch vinyl records, according to a schedule sheet before her. Muzak's library of 49,000 selections (of which about 7,500 are in use at any one time) is recorded on these 16-inch disks for convenience, and accessibility: any band can thus be juxtaposed to a band from another disk for flexibility in programming.

Programs are made up on three eight-hour reels to comprise a twenty-four hour sequence. One set of each is shipped to each one of the seven different Muzak central offices around the country. Each office, in turn, has about twenty franchisers, each servicing the subscribers in its area. It is estimated that 50,000,000 Americans, in some way or other, hear Muzak daily. The reels are passed from one central office to another, along a kind of pony express circuit. When each area has heard the original sequence as created in New York, the reel is shipped back and erased. If the tape itself has not been subject to accident, it can be reused. "Quality control" of Muzak tapes is an involved, costly, highly discriminating business.

The nerve of the nerve center is a man named Donald O'Neill, who can readily claim to have more experience in creating music programs for mass consumption than any man alive, for he has been at it since 1937. A model of Muzak's calming influence, Mr. O'Neill becomes somewhat animated at the use of such terms as "mood music" and "background music." "All music has mood and all music can be played in the background," he asserts. "That's not the point. We don't sell music, we sell programming. We believe that the

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best results are attained when you consider the factors of time, environment and activity. Take restaurants, for example. Breakfast programs usually consists of novelty numbers without too much brass. For lunch, we play a lot of ballads with plenty of strings. During dinnertime, the program calls for standards, usually given concert arrangements. Then after dinner, we begin to speed things up a bit with some pretty lively tunes."

Most casual consumers of Muzak would say that it is produced specifically for use in restaurants and cocktail lounges, but industrial use of its services is also important, and of infinite potential expansion. Mr. O'Neill has these problems to consider also, and by now pretty well under control with programs specifically designed for amusing the worker from 9 to 5. "For factory or office use, we go counter to the industrial fatigue curve. When the employee shows up in the morning he's usually in good spirits, and, accordingly, the music is relatively calm. By ten-thirty, he's getting a little tired and feels a bit of tension, so we hit him with something that will give him a lift. Around noontime, he's looking forward to lunch, which calls for melodies in a more relaxed mood. Then toward the middle of the afternoon, fatigue is likely to set in again, and once more we pep him up with something rhythmic, usually with an even stronger beat than in the morning. That's what we call programming. Come on, I'll play some of our records for you."

Leading the way to the library, Mr. O'Neill walked briskly over to a shelf, took down a shiny red disc, and placed it on a turntable in the middle of the room. "Listen to what Neal Hefti" (a top popular arranger) "does with an oldie like 'Chloe.'" I listened. "Now hear 'The Carioca.' We were a little afraid that one would be *too* rhythmic, but everyone seems to be satisfied. We always have to be careful that arrangements aren't too intrusive. After all, this is basically music to hear, not to listen to." The basic distinction, when cleverly achieved, is the bull's-eye for which Muzak is always aiming, and, by now, hits a surprisingly large part of the time.

"But," O'Neill went on, "we still have to keep up to date with the latest song hits, because our surveys show that people like to hear new songs, and besides, we don't want to become identified with just old music. We'll try almost any type rhythm, I guess, except rock and roll. Another problem we continually face is that arrangements of standards begin to sound old fashioned after a few years, and we are always making new versions of some of our old stand-bys. At present, we record about twenty numbers a month at the RCA Victor studios (nearby, on 24th Street). Muzak has always had some of the top arrangers and orchestras on its roster: a few years ago Lawrence Welk cut some records for us. The point is, we just can't let ourselves get into a rut. A short while back we were looking for a type of music that would sound classical to people who like popular music and popular to people who prefer the classics. So we decided to record themes from movies —'Lydia,' 'Blythe Spirit,' music like that. We received a lot of favorable response."

To my comment that the mere fact that music was noticed enough to have it evaluated might be self-defeating, Mr. O'Neill replied: "It's a thin line, I grant you. But remember, in a lot of places, the work is so mechanical that people *can* listen and also do an efficient job. And besides, we never recommend Muzak for areas that require a lot of heavy concentration."

As in the Chicago packing houses, nothing is wasted in utilizing basic Muzak recorded matter. The "public area" matter (for restaurants, etc.) is a combination of material utilized in the industrial circuits, these being divided into office and factory programs. For office use, programming tends more towards ballads and standards played by woodwinds and strings: the factory music tends to a more pronounced beat with an emphasis on the livelier songs of the day.

The office programs are played every other fifteen minutes, throughout the day, beginning on the hour. The factory programs go on at fifteen minute intervals, beginning on the quarter hour. Thus the same reels, automatically cued, can feed both circuits, while observing the physical fact that alternating periods of music and silence prevent irritation that might develop under a steady dose of sound. As programming for "public areas" is mostly for transients, the music can be played continuously with a few minutes of silence between each fifteen minute segment. (What happens to the "industrial worker"—waiter, cashier, hat check girl—who takes the steady dose of "public area" music was not discussed. Probably that is why they are irritable people, in need of a counter-Muzak service.)

—*Fabian Bachrach.*

Donald M. O'Neill.

After sampling some further selections, I was handed a typical questionnaire sent to on-the-job workers, containing such statements, for "Yes" or "No" answers, as: "Muzak keeps me from getting nervous and cross," and "Muzak makes me nervous." I was then given a large sheaf of surveys and reports on the value of Muzak to varied industries, which support the company's contention of errors reduced and of output increased where Muzak has been installed.

In addition to its widely used three standard services, Muzak responds to special needs with special programming, even special equipment for performing it. For flight, rail and ocean travel, units are constructed for installation as built-in elements of plane, train or ship. One airline plays Hawaiian melodies for its flights bound to the Islands; another one has Miami-bound customers serenaded by such celestial fare as "Moon over Miami" and "Stars Fell on Alabama." For hotels or other resorts located beyond the range of FM transmission or ready access to a franchiser, reels may be acquired on lease, with recommendations for proper playback equipment.

INEVITABLY, as it must to any profitable enterprise, competition has come to Muzak, although it is largely confined to local areas. One company with national subscribers is Magne-Tronics, which uses a similar method of programming. Their program material comes from such sources as the Capitol library (now discontinued) of radio transcriptions, or the International Library Service in England. They specialize in servicing smaller communities. The J. P. Seeburg Corporation of Chicago also has national distribution, though they are primarily interested in the huge take from the juke-boxes rented directly to customers. Programming is left to the user.

Seeking to find out what happens to some of the 50,000,000 Americans who are Muzaked daily, I paid a visit to a number of users in the New York area. (The objective was to satisfy

(*Continued on page* 118)

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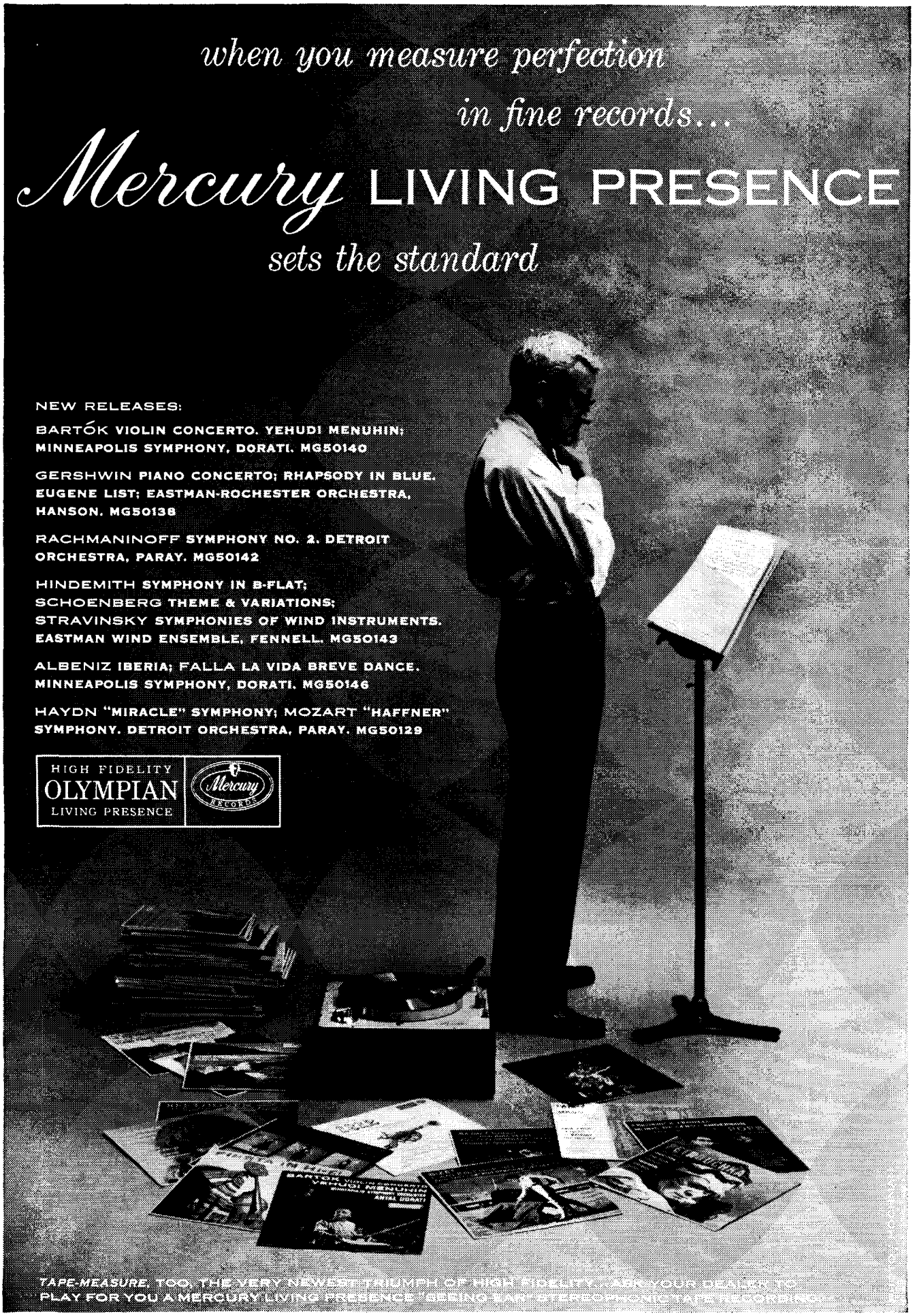

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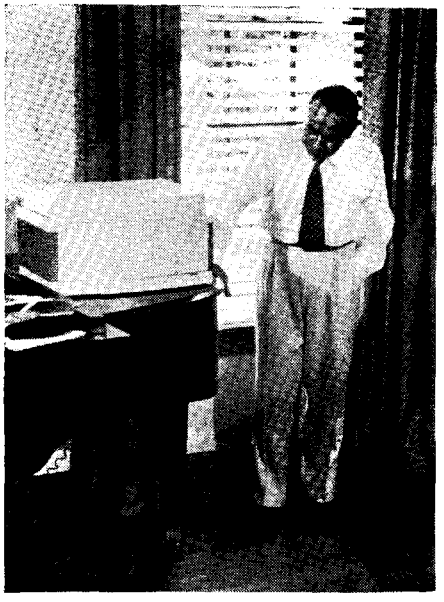

Summer listening with portable units occupies violinist Zino Francescatti (above) and opera-star Rise Stevens (below). She favors Harry Belafonte.

Conductor Herbert von Karajan (above) gives his attention to a European unit; Fritz Reiner (below) prefers professional turntable and pick-up for the studio of his Weston, Conn., home.

Rudolf Serkin concentrates on a listening problem at his home near Marlboro, Vt., as son John checks the performance with a score. The equipment (right) is functional and utilizes a separate speaker-enclosure.

Violinist Isaac Stern lacks no element for electronic listening—disc, tape, radio, FM—in the equipment corner of his New York apartment. Tape reels are professional type.

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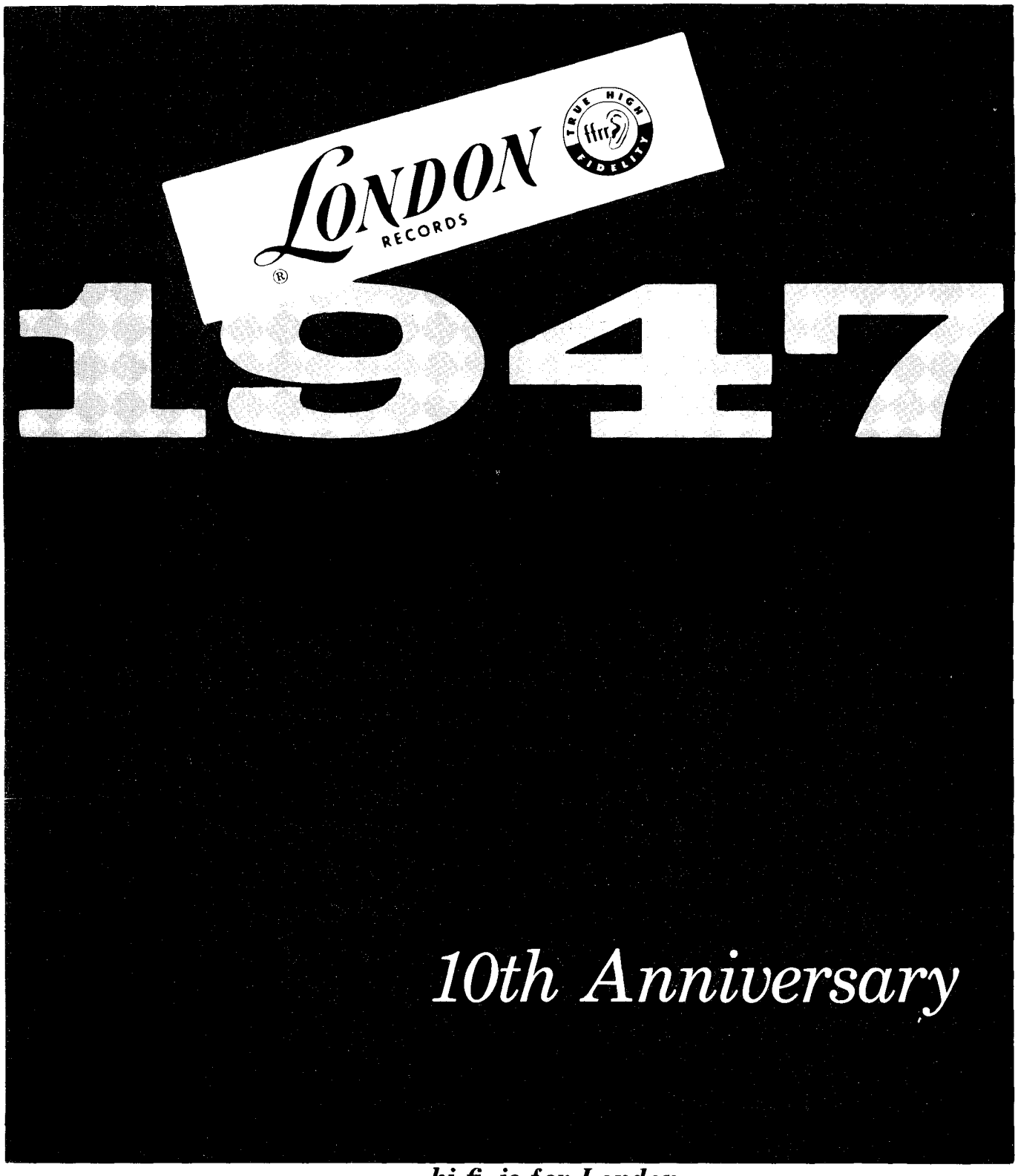

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merely a continuation
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Irving Kolodin, Saturday Review

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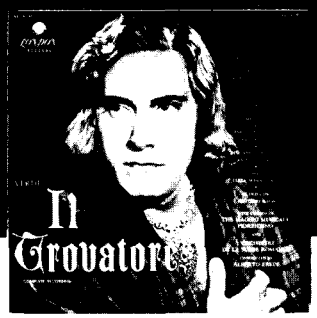

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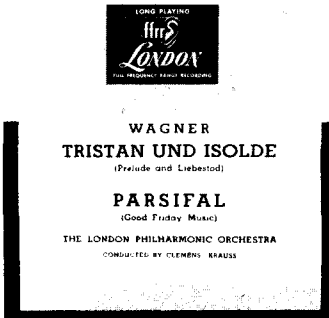

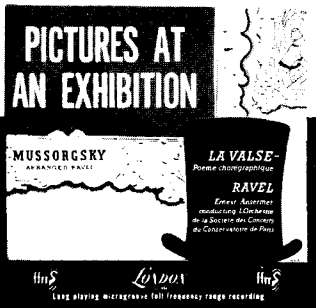

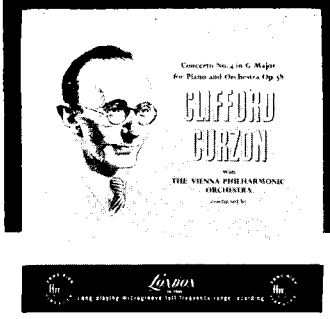

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Ravel: **VALSES NOBLES ET SENTIMENTALES**
LE TOMBEAU DE COUPERIN
Orchestre de la Suisse Romande. Cond: Ansermet. LL 795 $3.98

Ravel: **PIANO CONCERTO FOR LEFT HAND, CONCERTO IN G MAJOR**
Piano and Orchestra
Blancard, piano. *Orchestre de la Suisse Romande. Cond: Ansermet.* LL 797 $3.98

Sibelius: **FOUR LEGENDS FOR ORCHESTRA, OPUS 22**
Danish State Radio Symphony Orchestra. Cond: Jensen. LL 843 $3.98

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Haydn:
SYMPHONY No. 100 "MILITARY"
SYMPHONY No. 102 IN B FLAT
London Philharmonic Orchestra. Cond: Solti. LL 1043 $3.98

Balakirev: **THAMAR**
Liadov: **BABA-YAGA, RUSSIAN POPULAR SONGS, KIKIMORA**
L'Orchestre de la Suisse Romande. Cond: Ernest Ansermet. LL 1068 $3.98

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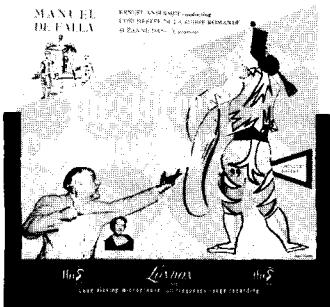
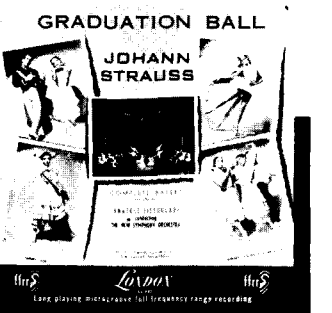
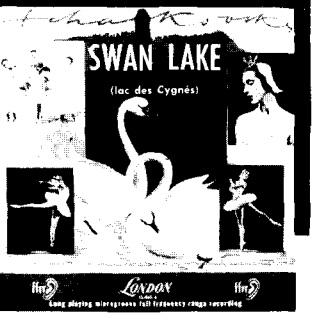
1947 1957 Ballet music







Stravinsky: PETROUCHKA
Orchestre de la Suisse Romande. Cond: Ansermet. LL 130 $3.98

Rossini-Respighi: BOUTIQUE FANTASQUE
London Symphony Orchestra. Cond: Ansermet. LL 274 $3.98

Stravinsky: LE SACRE DU PRINTEMPS
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London Symphony Orchestra. Cond. Fistoulari. LL 565/6 $6.96

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London Phil. Orch. Cond: Collins.
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Ravel: MOTHER GOOSE
Orchestre de la Suisse Romande. Cond: Ansermet. LL 388 $3.98

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R. Strauss: LE BOURGEOIS GENTILHOMME
Vienna Philharmonic Orchestra. Cond: Krauss. LL 684 $3.98

Ravel: DAPHNIS ET CHLOE (Comp.)
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Lambert: HOROSCOPE
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Chopin: LES SYLPHIDES
Ibert: DIVERTISSEMENT
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Debussy: JEUX, 6 EPIGRAPHES
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Rousse: SPIDER'S FEAST; PETITE SUITE
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Vaughan Williams: JOB
London Phil. Orch. Cond: Boult. LL 1003 $3.98

Gluck Mottl: BALLET SUITE No. 1
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New Symphony Orchestra of London. Cond: Irving. LL 1234 $3.98

Lhotka: THE DEVIL IN THE VILLAGE —BALLET SUITE
Orchestra of the National Opera, Zagreb. Cond: Lhotka.
Baranovich: THE GINGERBREAD HEART—BALLET SUITE
Belgrade Philharmonic Orchestra. Cond: Baranovich. LL 1235 $3.98

Lalo: NAMOUNA— BALLET SUITES Nos. 1 & 2
London Philharmonic Orchestra. Cond: Martinon. LL 1268 $3.98

Stravinsky: THE FIRE BIRD (Comp.)
Orchestre de la Suisse Romande. Cond: Ansermet. LL 1272 $3.98

J. Strauss: LE BEAU DANUBE — BALLET (arr. DESORMIERE)
Rossini: WILLIAM TELL — BALLET
London Phil. Orch. Cond: Martinon. LL 1383 $3.98

Stravinsky: APOLLO MUSÀGETES
Soloists, Chorus.
Stravinsky: RENARD
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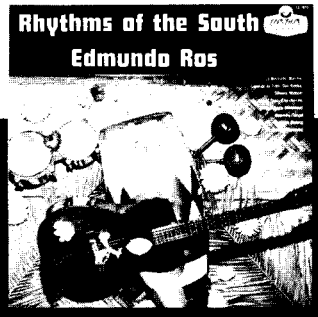

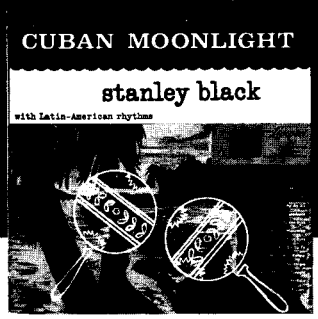

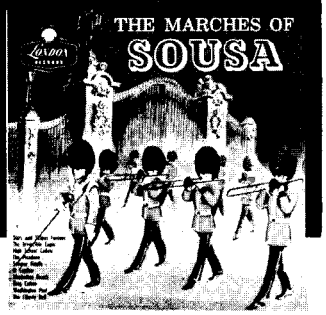

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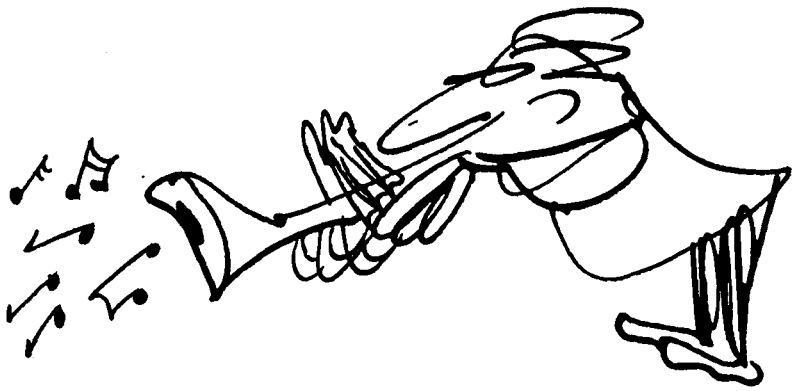

THE MAJOR MINORS

By NAT HENTOFF

IN THE final pages of each month's *Schwann* catalogue, whose beguiling corpulence is a recurring witness to the vast, scrambling changes in the record industry through the past decade, there is a price list embracing well over 300 LP labels. A substantial number, it is but a fraction of those who have signed the 1954 "Phonograph Record Trust Agreement." This master list totals over 1,300, among them Gizmo, Maze, Homespun and the exultantly confident Solid Gold Records of Indianapolis.

However the number of those leading a productive as well as a nominal life is far smaller than these swollen figures would suggest. Beyond the nine or ten indisputably major firms (RCA Victor, Columbia, Capitol, Decca, London, Mercury, Angel, possibly M-G-M and Dot, also the Columbia affiliate Epic) there are, to quote an official of the Music Performance Trust Funds, "some six top independents, followed by another thirty that make a living out of records. The rest are gambling with their money and usually lose."

A quick empirical way to analyze the mirage content of the LP landscape is to consult the Music Performance Trust Funds' figures. (This is the agency for handling payments on sales for use in underwriting free concerts in this country and Canada.) In 1955, for example, seventy-five companies reported the sale of 5,000 or more records a year. Only twenty-nine companies reported a gross business, at wholesale prices, of more than $100,000—and of these twenty-nine, eighteen contributed 93% of all contributions to the Fund. "The only change as of 1957" states a Trust Fund official, "is that probably forty companies now control 99% of the business."

That business amounted in 1956 to $312,000,000, an increase of some $75,000,000 over the preceding year. At present rates, 1957 will go beyond 1956 by a comfortable margin. According to previous patterns, the "independents" will do best in the field of pop. singles, a market research report sponsored by a major label lately showing 40% of the total sales in that category are being won by the small labels. Some would question the figure, but precise numbers are impossible to arrive at in this field of closely guarded grosses and returns.

Of the $75,000,000 or so which is now being spent annually on classical records, the majors take about 80%. This leaves, nevertheless, a business of approximately $15,000,000 annually spread among a number of firms whose initial investment was, more often than not, a large supply of ideas and a small budget of cash. Among them, the "major minors" are those who have managed to absorb the majority of sales through laws of survival peculiar to each.

Among the manufacturers of classical records, the major minors would include Westminster, Vox and the combined Vanguard-Bach Guild labels. None of the three will quote a figure for yearly business, but in his "Fabulous Phonograph" (1955) Roland Gelatt assigned a sum of $2,000,000 as the annual business of Westminster, a figure it has doubtless gone beyond by now. It was founded in 1949 by James Grayson, Mischa Naida and conductor Henry Swoboda (no longer affiliated with his former partners) with a capital of $23,000. Originally its releases were eight or nine a month. They have already reached the thirty a month figure, with 120 items for release between now and December. There are some 750 recordings in its current catalogue, many of them duplicating the standard repertory (most independents tread carefully in this area).

The term "duplicates" does not, however, appeal to Naida. "If you love Shakespeare," he points out, "you will attend 'Hamlet' endless times to see different interpretations of the role. There is no such thing as 'duplicating' the standard repertory . . ." his contention obviously being that no one artist or ensemble will satisfy everybody's conception of a given work. In its origins designed to produce works not previously recorded, Westminster still does a significant range of lesser known works, striving to discover and promote hitherto unknown artists such as Paul Badura-Skoda, Edith Farnadi and Rene Gianoli among pianists, conductor Hermann Scherchen, etc.

So major a minor is Westminster that, according to Naida, "We can no longer break even on one or two thousand sales of an album. Even five or six thousand is not enough. We are more concerned with the overall picture than with the sales pattern of one record. Of one thing I am certain. No new major independent is likely to last in the field now. He would have to spend millions to penetrate."

Less addicted to quantity but at least as enduring as Westminster is the Vanguard-Bach Guild formed in 1950 by Seymour and Maynard Solomon under the impression that a public existed for a complete catalogue of the Bach cantatas (300 or so). "We weren't quite correct," reflects Maynard. "The potential diminished after forty." The Vanguard label was added with the intent of recording relatively esoteric modern works and little known works of classic composers, like Schubert's "Gastein" symphony.

"For the past four years," Solomon adds, "we've averaged from fifty to seventy-five releases a year, which seems to be an optimum number for us. It's short of reaching a saturation point with our dealers, distributors and customers." Solomon also sees the day of 1,000 albums liquidating costs as gone forever. "List prices have gone down, and costs—especially in the four color 'sleeves' now necessary—are way up." Like Westminster, Vanguard looks to foreign sales as an indispensable part of its income. In some areas, finished records are shipped from America: in others, lease-arrangements are made with local pressers and distributors.

Solomon notes that of the 200 or so classical labels that sprang up about the same time as Vanguard, only a few survive as full-time operations. With others, the office may be in an apartment, with a scattering of issues a year. "The ability to survive," he adds, "is in part a combination of good luck, good repertoire and good sound. Our own business has been

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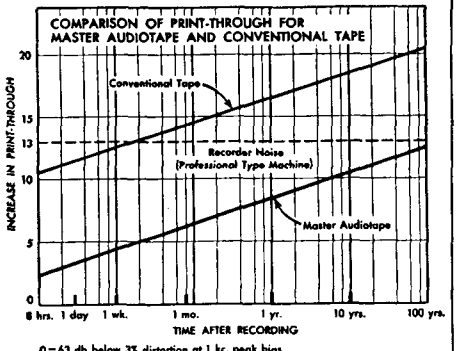

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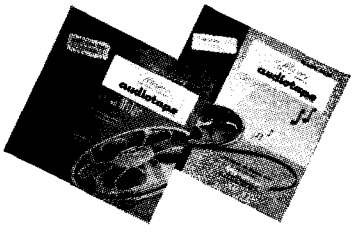

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doubling every year and the end isn't in sight. I think, of course, that business acumen, or lack of it, has been an important factor in the fate of several labels. The Haydn Society was one of the finest labels in repertory, but they threw their money away."

Another major minor, Vox, operates in yet another way. Inaugurated in this country in 1945—which makes it a pre LP entry into this field—Vox depends to a large extent on extensive European affiliates. America remains its biggest single market, but its foreign sales are in the aggregate greater than its domestic revenue. "We're like an iceberg," observes Ward Botsford, Vox recording director. "There is much more of us below the surface than is visible above. In Germany, for example, we control a number of the book clubs that are the chief selling agencies for records there. And through our affiliates, we would be able to ride out a depression in business, should one occur in America."

Vox averages ten classical and pops releases a month, and its catalogue includes between 400 and 500 items. Several of its older items continue to sell. "The 1949 Beethoven Fifth of Klemperer still moves enough each year to let us know it is there. As for overall policy, we never have forgotten the fact that we are not a major label. We try not to duplicate the standard repertory unless it's a case of a new artist who has something particularly fresh to say in one of the standard works, or unless there is a market for a new Beethoven Fifth in Germany, for example."

In common with other producers, Vox has discovered there is a rewarding market for luxuriously packaged, extensively annotated sets at sizeable prices. Among its ventures have been the complete Corelli "Concerti Grossi," and a collection of South German Baroque music for organ. Botsford thinks that many collectors buy these impressive-looking albums "because of the product's snob appeal."

BOTSFORD joins the chorus of experienced officials who warn away prospective new firms with little capital. "I was with Urania when it started about seven years ago. It had very little capital and operated out of one room. Today that kind of marginal beginning would be impossible. Even with capital, artists are no longer as readily available as they were ten years ago. And recording costs abroad have gone up astronomically too." Although primarily a classical producer, Vox has had a valuable ally in the startling success of pianist George Feyer's "Echoes" series. The project was launched in 1953 and, says Botsford, "it was a mild failure at first. Then it just clicked. I don't know why. Much of what happens in the pop. field, I guess, is a matter of somehow releasing the right thing at the right time in the right place." He claims that the "Echoes" are now being sold in the millions.

Beyond Vox, Westminster and Vanguard are smaller but well established labels whose survival is related to knowing cultivation of a specific area. An example is Caedmon's spoken word catalogue, an adventure in audio-literacy which proved that Dylan Thomas reading his own verse could be a best seller. Another example is Elektra, a company in operation since 1950 that has, until recently, specialized almost entirely in folk music. Its annual gross is about $500,000 which, in the view of its owner Jac Holzman puts it in Caedmon's category, or vice versa. His company was launched with $600, and his first venture "New Songs by John Gruen" (new songs by a new performer) was a debacle. "It took us another year to get a record out. We then decided to concentrate on folk music, and as of now we sell more folk albums than all other folk labels combined except for Folkways, half of whose business is in the educational market."

In addition to other perils besetting the "independent" producer, Holzman stresses the elements of distribution and credit. "Some companies failed to check the credit of their distributors thoroughly, or selected a distributor who wasn't right for their line. This whole business is built on paper and credit, and an independent has to have a distributor to whom it will be important, not just an afterthought." By contrast with 1950, when there were not enough "offbeat" records to fill the demand, Holzman regards the present market as highly competitive. "These days the problem is not so much finding as inventing an idea, like our best seller 'When Dalliance Was in Flower.'" This is a collection of contagiously candid Elizabethan sentiments related to love, whose second volume has an advance order of 5,000. "We also did well with a playback-system calibration record," says Holzman, "and we found a good market for the first Morse Code course on records." The latter derived from Holzman's own experiences as a ham radio operator.

Over a period of ten years Folkways has amassed the most impressive, ethnically varied catalogue of material in its field. It has a present catalogue of 400 records, to which it adds about fifty a year. Three albums have been made possible by grants from the Wenner-Gren Foundation

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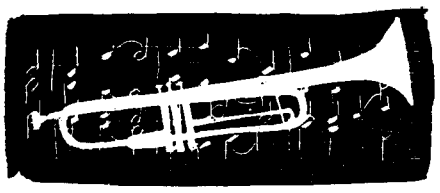
for Anthropological Research (formerly the Viking Fund) which wanted documentation to present to European universities. Several governments have lent facilities and otherwise aided other Folkways projects, but the bulk of the catalogue is self-supported. Moses Asch, head of the firm, attributes its durability to a policy by which nothing is ever deleted from the catalogue. "In five or six years we realize sufficient sales to meet costs on nearly every item, and, of course, some items support others." In that half of his market which is not institutional, Asch finds his best customers are "the professionals—doctors, lawyers, etc—who live in the suburbs and are interested in keeping up culturally with people around the world. In many small communities, there are group discussions for which our records are used."

By contrast with the classical producers, the rise of the independents in the pop. field has been related more to successful single records rather than albums. Almost invariably, however, if a pop label has achieved enough hits to remain in business—many disappear or become moribund when the lucky accident doesn't recur—the firm tries to build a line of LPs. With it, the independent can withstand a long period of inaction on the singles front. Atlantic, a label that began to prosper in singles with the surge of rhythm and blues, financed an excellent but slow-starting jazz line from its singles' profit. Now the line is beginning to pay for itself.

One pop label operated otherwise, quite effectively. The Kapp label (headed by Dave Kapp, formerly a & r chief in Victor's pop. division) developed an album line simultaneously with its singles. Kapp has had success with some singles, but his most consistent property has been the albums of pianist Roger Williams, Kapp's George Feyer.

THE marvel of the pop industry in the past decade has been Dot, a label that grew out of a record mail order business initiated by Randy Wood in Gallatin, Tennessee. In 1949, Wood began to make as well as sell records. His initial capital was $1,000. Performers like Johnny Maddox, the Hilltoppers, Billy Vaughn and the Fontane Sisters were eventually joined by Pat Boone and Gale Storm.



By the end of 1955 Dot was a very major minor indeed with monthly sales of over a million singles. In July 1956, Wood and Dot left Gallatin for Hollywood. Among a variety of vocalists since added to the label have been Tab Hunter, Helen Traubel, Marlene Dietrich, Charlton Heston and Margaret Whiting.

In the spring of this year, Dot was sold to Paramount Pictures Corporation under a deal that called for the transfer of 54,000 shares of Paramount stock to Randy Wood, who continues to head the record company and has been elected a vice-president of Paramount. The stock, when negotiations were finally concluded, was worth $1,876,500. In recent months, Dot has been furiously assembling an LP catalogue and intends to continue to strengthen its insurance in packaged goods.

The small labels specializing in jazz LPs have proliferated in the past ten years, but only a relatively few remain financially resilient. In developing a jazz minor label, as is the case in classical music, a detailed knowledge of and an experienced taste in the language is practically essential to any kind of success, and most of the heads of the more substantial jazz labels are post-graduate record collectors who are emotionally as well as financially devoted to jazz. The firms that stay alive almost invariably have the highest consistency of musical quality—Blue Note and Prestige in the east and Contemporary-Good Time Jazz and Pacific Jazz on the west coast are valuable examples, also San Francisco Records.

In terms of quantity, the producer of the largest number of jazz albums is Norman Granz. He has collected his several jazz labels into his Verve compound which in turn has expanded in such a manner that it can no longer be regarded as a strictly jazz label. Verve now issues film scores, sets by singers like Jane Powell, Billy Daniels and even Kate Smith and is working industriously in the pop singles maze.

A more absorbing example of a jazz label that has expanded, but into other areas of specialization instead of the pop morass, is Riverside, started at the end of 1952 as a jazz reissue firm with a capital of $500. Co-directors Bill Grauer and Orrin Keepnews had possessed the acumen to secure releasing rights to material originally recorded in the '20s for vintage jazz labels Gennett and Paramount both long defunct. Riverside gradually began to record new material as well, plunging in with particular long-range determination in the summer of 1955. The company now averages ten releases a month, has a catalogue of over 130 LPs with 25 in production, and is working on a new label, a $3.98 line that will include society dance orchestras, "light classical" music, glee clubs and the kind of folk material characterized by the title of a forthcoming set, "Folk Music for People Who Hate Folk Music."

At the end of 1955, Riverside added folk recordings to its purview and now has about 40. "By and large," explains Orrin Keepnews, "the folk sets are comparable to the average jazz album. The usual folk item doesn't sell flamboyantly, but hits a steady two to three thousand a year; and on a folk record, we can often break even below a thousand even on those we record ourselves instead of obtaining tapes from Britain." Riverside has also discovered a wholly new, previously unprospected vein of off-beat material—a series aimed at sports car initiates. The first in the skein, "Sounds of Sebring," a description of America's most important sports car race at Sebring, Florida, has sold nearly 8,000 at a $5.95 price. "Sports Cars in Hi-Fi," a collection of sounds of a variety of sports cars, is up to 5,000, and additional entries—all recorded at quite low overhead—are a group of "spoken autobiographies" of leading racing drivers, the quick and the dead, the latter represented by a "memorial tribute" to the late Marquis de Portago.

Although modern jazz is its area of major enthusiasm and major sales potential, Riverside's newest concentration is the spoken word. A two-LP set of recollections by Henry Miller is among its current entries and among packages to come are plays ("No Exit" with Betty Field and "Pictures in the Hallway"); reflections by Mrs. Eleanor Roosevelt; Franchot Tone reading selections from F. Scott Fitzgerald; and a four-LP, $25 set of Cyril Ritchard reading "Alice in Wonderland" with music by Alec Wilder and a facsimile of the first edition of "Alice" in each package. "The distributors," Keepnews says with satisfaction, "are real hungry for this package. We've found that the big packages sell well. Our five-volume 'History of Classic Jazz' at $25 has sold nearly 3,500 copies, more than any single 12 inch reissue LP we've had."

Keepnews, along with his independent contemporaries in the jazz, pop and classical lines, is convinced that mesmeric packaging, preferably involving four-color covers, is a vital aid to selling albums in a time of rapidly increasing close-packed competition. "There are times," a Vanguard spokesman comments with resignation, "when everything seems to

(*Continued on page* 119)

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ARCHITECTURE AND MUSIC

A contemporary sketch of Beethoven walking the Vienna streets.
—Bettmann Archive.

By FRANK LLOYD WRIGHT

MUSIC and architecture blossom on the same stem—sublimated mathematics. Mathematics as presented by geometry. Instead of the musician's systematic staff and intervals, the architect has a modular system as the framework of design. My father, a preacher and music-teacher, taught me to see—to listen—to a symphony as an edifice of sound.

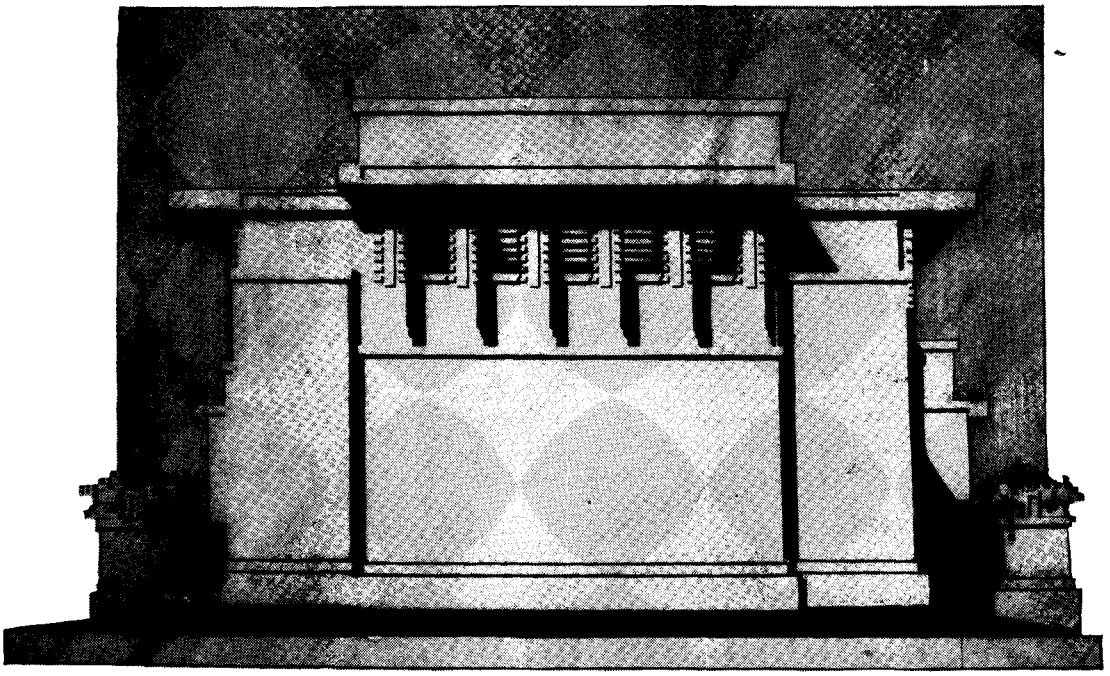
All my lifetime I have listened to Beethoven—especially—as the master-architect of all time; the most profound student of Nature known—one whose inspired imaginative resource is beyond comparison. I am grateful to music and to him for genuine refreshment in architecture—my field of creative endeavor. Dissonance will take care of itself. I wish more life to more creative music revealing the cosmic rhythms of great Nature, Nature spelled with a capital N as we spell God with a capital G. Why? Because Nature is all the body of God we mortals will ever see.

The following on Bach is recalled from my "An Autobiography" (1932).

My father, a nervously active intellectual man in clerical dress seated at the organ in the church, playing. He was playing Bach now. Behind the organ a dark chamber, huge bellows with projecting wooden lever-handle: a tiny shaded oil lamp shining in the dark on a lead marker that ran up and down to indicate the amount of air pressure necessary to keep the organ playing. A small boy of seven, eyes on the lighted marker, pumping away with all his might at the lever and crying bitterly as he did so.

Streams of sound went pouring out into the church against the stained-glass windows, *fortissimo*. The boy worked away for dear life to keep air in the bellows, knowing only too well what would happen should he give out. Then came a long-drawn-out, softer passage. Easier to pump—the *vox humana*—faraway beauty, tenderness, and promise in it stealing over boy-senses. He stopped, tears and all, entranced. Listening—breathless—he forgot, but suddenly remembered just in time to work away again with all his might to keep air enough for the Bach as it broke into the sound-waves of triumphant, march-like progress. The heroic measures brought him back again to strength and for a while he pumped away with fresh energy, wistfully.

But as on and on the wondrous music went, more and more the young



An FLW sketch (1904) for the Unity Temple, Oak Park, Illinois.

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back and arms ached until again tears began to flow. Would father never stop? He felt forgotten, and he was. Could he hold out? Pulling all his energies together now, despair gaining on him, eye on that leaden marker. Should it ever drop? But it will . . . it will . . . for he can't . . . No . . .

Just then the music abruptly ended. The stops knocked back into their sockets. The cover of the keyboard slammed down. His father called him. There was no answer.

The figure of the father darkened the small doorway, took in the situation at a glance, took the boy by the hand, and led him home without a word.

HIS father taught him music: knuckles rapped by the lead pencil in the impatient hand, the hand would sometimes force the boy's hand into position at practice time on the Steinway square piano in the sitting room. And, yes, he felt proud of his father. Everybody listened and seemed happy when father talked. And Sundays, when he preached, his small son dressed in home-made Sunday best looked up absorbed in something of his own making that would have surprised the father and the mother more if they could have known.

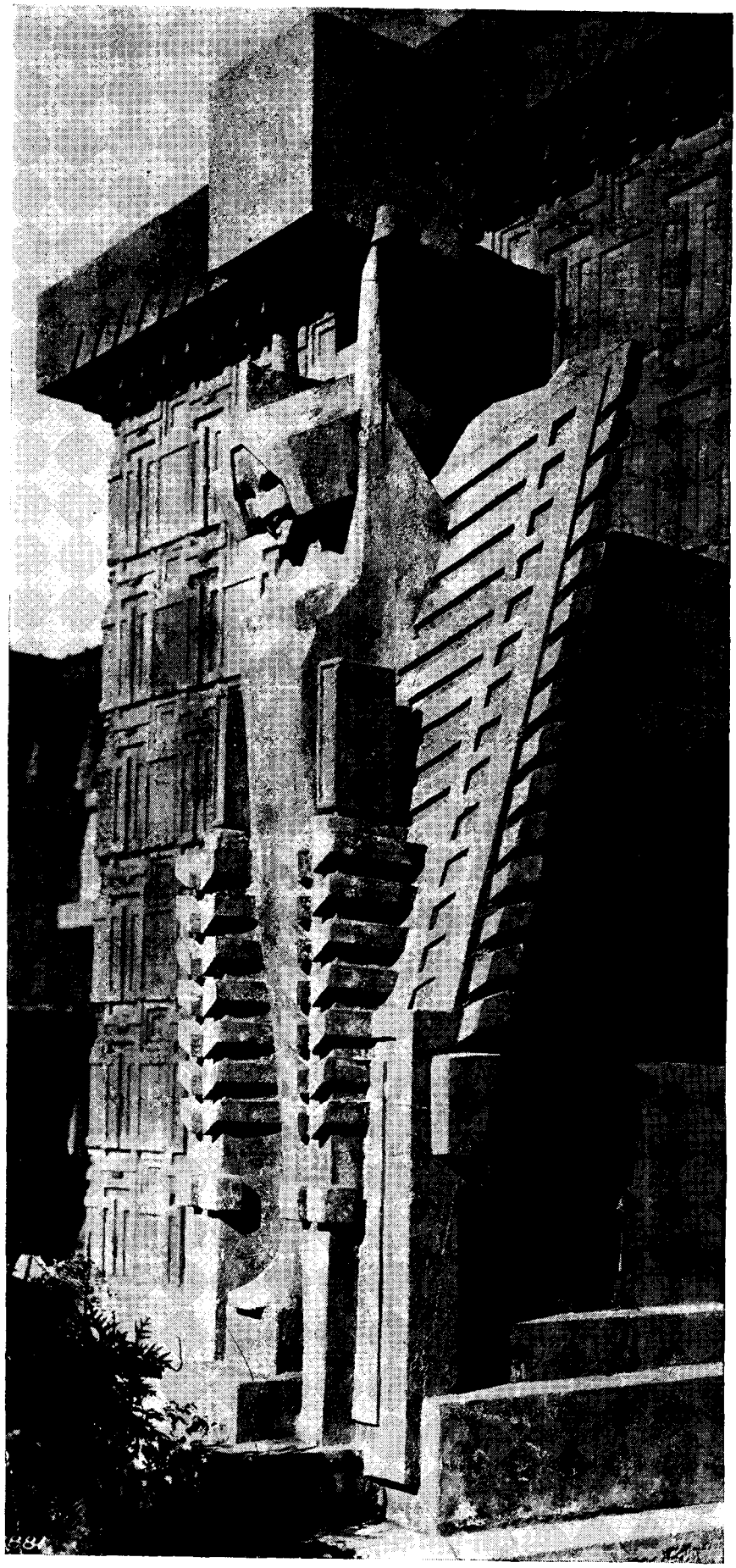
His pupil always remembered father as he was when "composing," ink on his fingers and face. For he always held the pen crosswise in his mouth while he would go to and from the desk to the keyboard trying over the passage he had written. His face would soon become fearful with black smudges. To his observant understudy at those times he was weird.

Was music made in such heat and haste as this, the boy wondered? How did Beethoven make his? And how did Bach make his?

He thought Beethoven must have made most of his when it was raining, or just going to, or when the days were gloomy and the sun was soft with clouds. He was sure Bach made his when the sun shone bright and breezes were blowing as little children were happily playing in the street.

Father sometimes played on the piano far into the night, and much of Beethoven and Bach the boy learned by heart as he lay listening. Living seemed a kind of listening to him—then.

Sometimes it was as though a door would open, and he could get the beautiful meaning clear. Then it would close and the meaning would be dim or far away. But always there was some meaning. Father taught him to see a symphony as an edifice—of sound!



"Concrete Abstraction," by Frank Lloyd Wright (1913), for the Midway Gardens.

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What They Were Doing Ten Years Ago

THE changes of the Vinyl Decade affected not only the products of the world's recording companies, but also the people who produce them. Not only new faces but new types took the place of old. Where they were and what they were doing when RECORDINGS *was born is the subject of the following "disc-ography" of the American disc industry.*

—*James Abresch.*

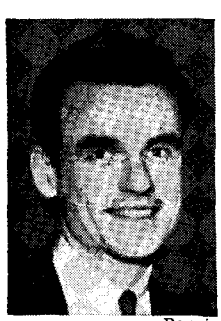
Soria.

ANGEL: Dario Soria was leading a double life as an assistant director at Columbia Broadcasting and the entrepreneur of a small record venture, Cetra-Soria, which introduced the voice of tenor Ferrucio Tagliavini to this country. The production of "Forza" on LP in March 1949 launched Cetra-Soria on a phenomenal expansion which was climaxed by its sale to Capitol in 1953. When Angel came into being later that year his wife and business associate Dorle Jarmel Soria (long affiliated with the Philharmonic-Symphony Orchestra as publicity director) was prominent in devising the many innovations of packaging and presentation which made the label so distinctive.

—*G. D. Hackett.*

Bartok (1946).

BARTOK: Peter Bartok, son of the eminent composer, was emerging from military service in which he fostered an electronics interest which had been his since childhood. He has since made a singular contribution to the distribution of his father's music, and also attained widespread recognition for the quality of his engineering work in other projects.



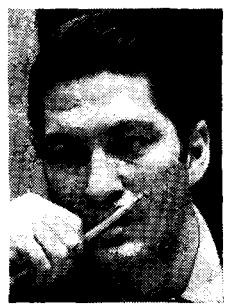
—*Popsie.*

Coveney.

CAPITOL: John Coveney, now national sales manager for classical records, was manager of the New York City branch of Capitol Records Distributing Company. The company had no classical catalogue at the time.

COLUMBIA: Goddard Lieberson was an executive of the Columbia Recording Corporation in 1947, doubtless watching closely the final stages of LP development. A musician by education (Eastman School), a writer by avocation (several published books), and an executive by occupation, he has evolved many recorded projects (Great Literary Figures, Prades Festival, Louisville Commissions) which have powerfully influenced consumer interest. David Oppenheim, chief of Columbia's engineering staff, was playing the clarinet in orchestras and with chamber-music ensembles in 1947. He represents the new type of recording director, with experience on both sides of the microphone.

Lieberson.



Oppenheim.

FOLKWAYS: Moses Asch, director of Folkways, was gathering material for his first release, on 78rpm. His hobby became his business.

Lewis.

LONDON: E. R. (Ted) Lewis has been in records since the early Thirties. In 1947 the company headed by Lewis was in the middle of creating an outstanding catalogue of classical and popular music utilizing new engineering techniques identified as FFRR (Full Frequency Range Recording). Much of this had to be scrapped and a new start made with the innovation of microgroove and long play. His initiative and energy (together with a considerable gambling instinct) have made his company one of the new leaders in the postwar industry. London's New York personnel includes Harry Kruse, previously affiliated with Decca for many years, Remy Farkas, and Henry Principe, both with a background in record retailing. Farkas, who is artist and repertoire director in America for London, built an extensive library of foreign recordings for Liberty Music Shop just after World War II, and was noted for his "Record Rarities" program on WQXR. Through its sales-experienced personnel, London typifies the new trend of record companies: to give the public what it wants rather than expecting them to buy whatever is offered.

MERCURY: Vice President and Director of Mercury's Classical Division, Wilma Cozart was doing postgraduate work in college (North Texas State) where she had studied organ and piano. Joined Mercury in 1950 and became director of its classical division in 1952. Her husband, C. Robert Fine, was chief engineer at Majestic Records ten years ago, handling, among other accounts,

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PROOF UNIVERSITY SPEAKERS STAY SOLD!

To insure valid statistics, this tabulation covers the largest selling brands, based on a four-year survey (April 1953 to March 1957) of classified and "Swap or Sell" ads for used high fidelity loudspeakers. All ads authenticated as placed by private individuals in Audio, High Fidelity and Music At Home

PERCENTAGE OF TOTAL INSERTIONS IN "SWAP OR SELL" COLUMNS			
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The record speaks for itself. This accurate survey, taken over a span of four years, shows that speaker "B" has almost 50% more "for sale" listings than University . . . while speaker "A" is offered more than three times as often! Here is indisputable unsolicited testimony from average hi-fi users themselves that University *stays sold*, continues to serve year after year as a source of rich musical pleasure.

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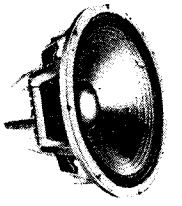
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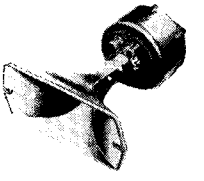
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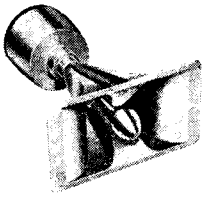
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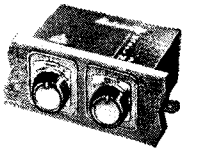
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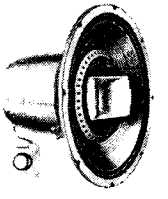
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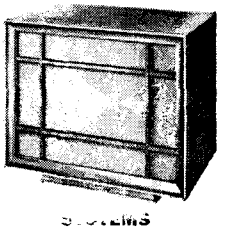

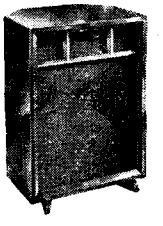
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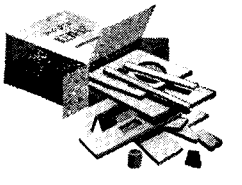
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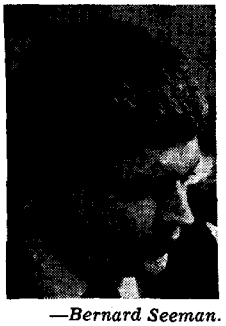
Cozart.

Fine (1947).

Mercury's. In 1950 he developed the "Living Presence" technique identified with Mercury's Olympian series. Mercury's Musical Director is now Harold Lawrence, a musician and writer frequently in *SR*.



—*Bernard Seeman.*

Cole.

M-G-M: The classical catalogue of M-G-M is directed by Edward Cole, who was just out of Army service (infantry) ten years ago. Worked in family record shop between ages of twelve and eighteen. Has been with M-G-M since 1949, as assistant publicity director, assistant to the musical director (Macklin Marrow), and musical director after the latter's death in 1953.

RCA VICTOR: George R. Marek, Vienna-born and Columbia University educated, was an advertising executive in 1947, also free-lance writer on musical subjects, record reviewer for *Good Housekeeping* magazine, and author of several books. Came to RCA early in 1950 and has emerged, through various evolutionary stages, to vice president and general manager of the record division.

—*RCA.*

Marek.

—*RCA.*

Kayes.

An enthusiast as well as a businessman, Marek has managed to combine both impulses on behalf of record-buyers generally. Alan Kayes, who is now Manager, Red Seal Artists and Repertoire, has been with RCA since the early Forties, with time out for war service in the Pacific. In 1947 he was publicity manager, based in Camden, N. J. Richard Mohr, musical director, Red Seal Artists and Repertoire, has been an aspiring pianist and an assistant music critic (Columbus, Ohio), an apprentice to RCA's advertising department, and assistant to its musical director, Richard Gilbert. He has engineered countless historic sessions, including Toscanini's recording of the "Missa Solemnis." John Pfeiffer was attending the University of Arizona as a student of electrical engineering in 1947. Joined RCA in the early Fifties and has had some memorable associations with Landowska and Horowitz, among others.

—*RCA.*

Mohr.

—*Popsie.*

Pfeiffer.

VANGUARD: Neither Maynard nor Seymour Solomon was in the record industry in 1950. One was attending college, the other working as a music critic and radio commentator. In 1947, Vanguard's director of pop records, John Hammond, was a vice president of Mercury as a waypoint in a long career in records and music.

—*Klaus Franz.*

S. Solomon.

M. Solomon.

VOX: George Mendelssohn was then, as now, the entrepreneur of what is, substantially, a one-man business. (See: "The Major Minors," p. 67.)

WESTMINSTER: James Grayson has been a musical enthusiast since youth, a practically professional violinist as well as a businessman. During the war his office was in Wall Street, bringing him in contact with the Westminster Record Shop, operated by Mischa Naida, of Russian birth, medical training, and musical disposition. From their mutual interests and varied experiences emerged the idea for the firm of which they are now directors. Affiliated with them as vice president is Henry Gage, with a background in newspaper work and as an official of the Newspaper Guild.

Grayson. Gage. Naida.

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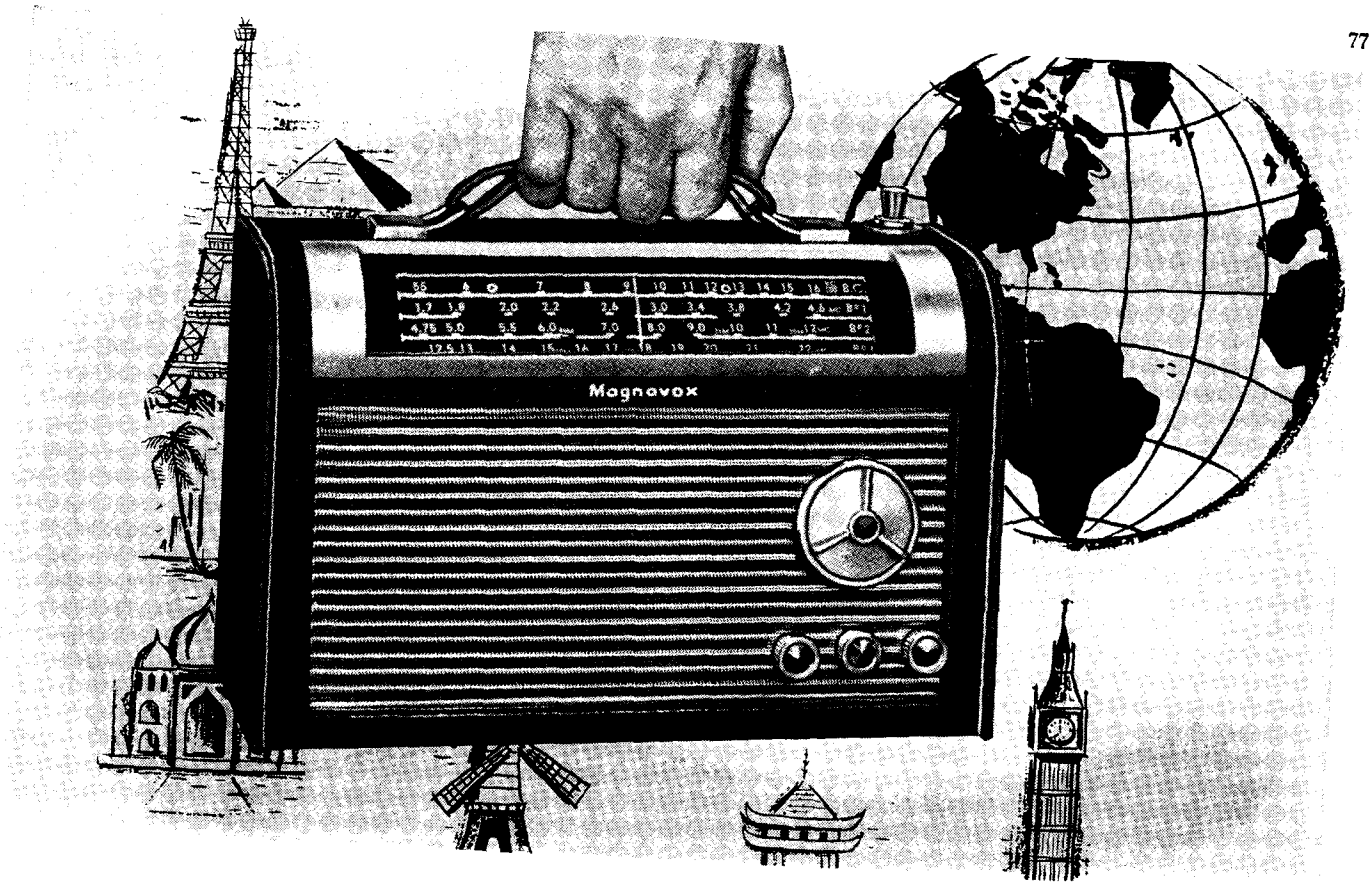

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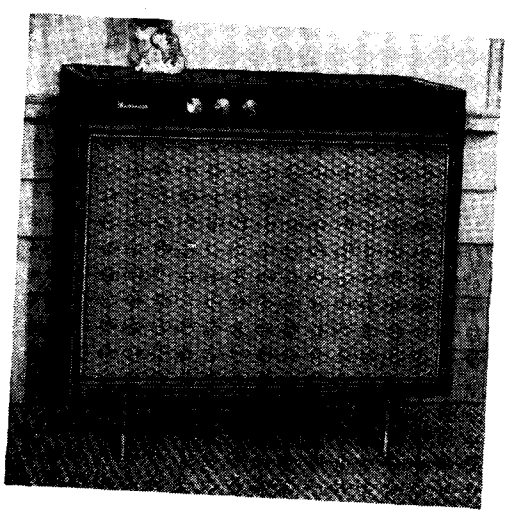

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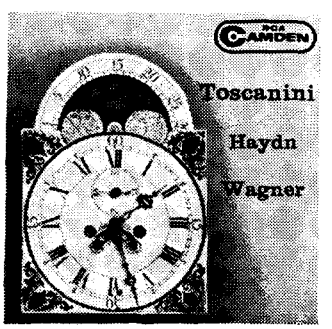

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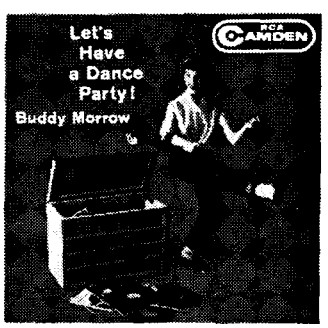

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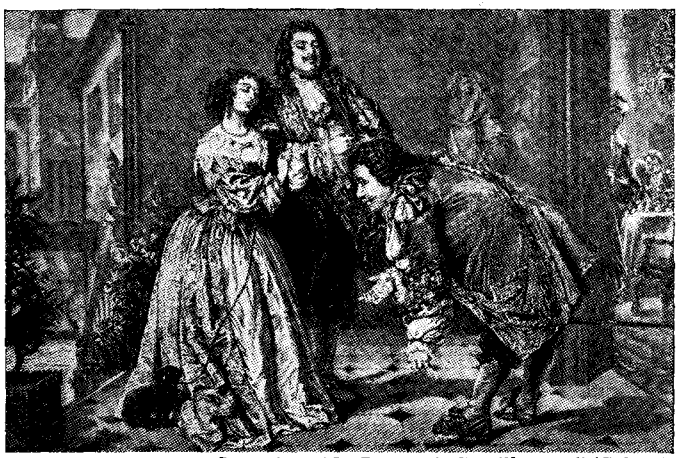

—*Scene from "Le Bourgeois Gentilhomme" (Culver).*

Lully and Molière, Honegger and Morax

WHEN Molière's "Le Bourgeois Gentilhomme" was played for the first time—in 1670, at the château of Chambord—the more-than-incidental music was by Jean-Baptiste Lully. London now issues an album (London XLLA47, $14.94) containing the entire play in French and Lully's complete score, some of which was deleted even at that historic *première* nearly three centuries ago. These six LP sides provide unalloyed delight. Performed by "boulevard" actors from Paris, the play emerges stingingly funny; the music, though not in any modern realistic sense "appropriate" to the action, sounds just right. Bernard Blier sees through M. Jourdain and makes us see through him. The amused, amusing, frantic actors who swirl about him strike the vein unerringly. Under the direction of Roland Douatte (who also arranged the score), the soloists, chorus, and orchestra of the Collegium Musicum of Paris are no less good. The accompanying booklet provides both the entire French text and a readable English translation. Congratulations are in order to those who have ahead of them the experience of hearing these records for the first time, as well as to all who were involved.

A far less happy mating of music and spoken words occurs in Arthur Honegger's renowned and (or so it seems to me) overrated "Le Roi David." In the new complete recording (London XLL 1651/2, $9.96), Ernest Ansermet—to whom, in part, Honegger owed the career-making opportunity to set René Morax's Biblical play—conducts the Orchestre de la Suisse Romande and the chorus; Stéphane Audel is the narrator; Suzanne Danco heads the four solo singers. Perhaps the jolting shifts to spoken narrative from musical moments of pastoral simplicity or barbaric pseudo-Orientalism would not be so irritating if one were watching a staged performance of "Le Roi David." I wonder, however, if in the light of history Honegger's oratorio may not be remembered as the most immediate influence on Sir William Walton's "Belshazzar's Feast," which owes much to it and excels it as music.

To judge by the fact that the booklet accompanying "Le Roi David" lists the work as occupying four twelve-inch LP sides, whereas in actuality it occupies only three, the decision to allot the fourth side to the suite from Stravinsky's "L'Histoire du Soldat" was belated. It was also a mistake. For "L'Histoire," a small-scaled masterpiece and an enduring delight, throws "Le Roi David" into deepening shade. The subtle Ansermet, leading seven musicians from his Orchestre de la Suisse Romande, makes the most of it. He conducted the world *première* of the played, spoken, acted, and danced work thirty-nine years ago, and he knows what the music in the suite means. Few recordings can match this one for acidulous comment, instrumental bite, rattling humor, and sheer sense of style. Except for the unexplained omission of the tiny "Little Chorale" between "Ragtime" and "The Devil's Dance," this seems right in every detail. I earnestly hope that, recognizing his self-made duty to history, M. Ansermet will now record "L'Histoire du Soldat," complete and with the spoken text. That could be a major event.

—HERBERT WEINSTOCK.

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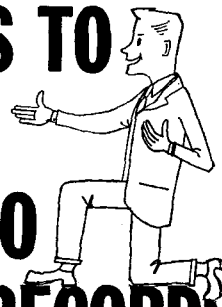

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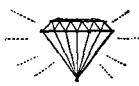

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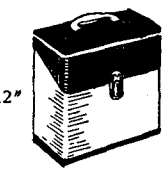

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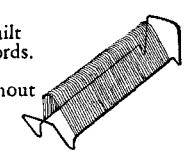

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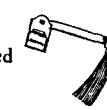

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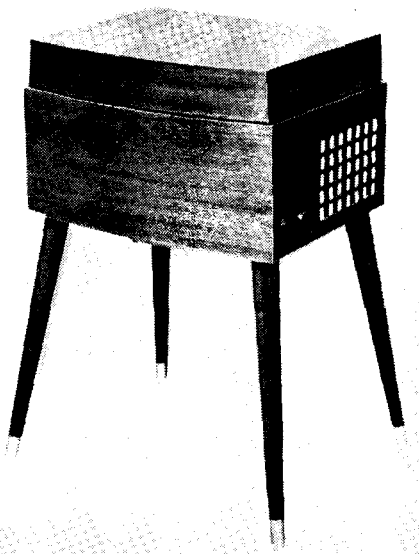

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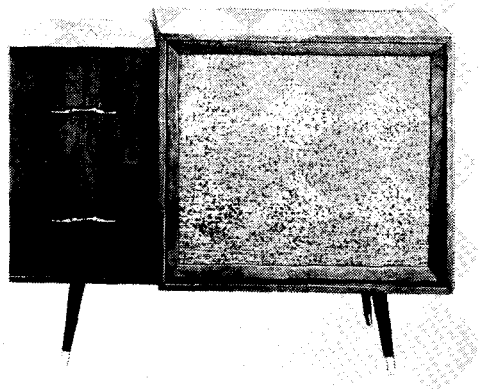

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Recordings in Review

Welcome, Hoffnung

THE HOFFNUNG MUSIC FESTIVAL CONCERT. *Recorded at the Royal Festival Hall.* Angel 35500, $4.98.

IT IS NO SECRET to RECORDING's readers that November 13, 1956 was a day set apart, among London musicians, for a period of hilarity and mirth in the Royal Festival Hall under the guidance of the eminently music-minded cartoonist Gerard Hoffnung. Here, at last, is the audible proof of the huge enjoyment provided to a hallful of listeners by such serious-minded men and women as Malcolm Arnold, Yvonne Arnaud, Norman del Mar, and the late Dennis Brain.

Plainly the audience was in a holiday mood, responding with chuckles to the opening announcement that "due to circumstances beyond control" the concert "would go on as advertised" and with appreciative laughter to a fanfare which brought them to their feet for the expected "God Save the Queen" only to take a different trend entirely. But a fair half of the effect of such a piece as Malcolm Arnold's "Grand Grand Overture" for orchestra, organ, rifles, three Hoovers (vacuum cleaners), and an electric floor polisher is visual, as indicated by audience laughter when there is nothing particularly risible in the sound.

Fortunately, some really good musical jokes were cracked in the course of the evening, as in Franz Reizenstein's "Concerto Popolare," in which the orchestra's will to play the Tchaikovsky B flat minor and the pianist's inclination toward the Grieg A minor finds them occasionally compromising on Schumann, the Beethoven No. 4, Addinsell's "Warsaw" Concerto, or the "Rhapsody in Blue." Mme. Arnaud is not merely a deft pianist but one able to convey the comedy expertly. She also takes part in a mock-serio "recitation" with music of "Lochinvar," which must have been much funnier to see than merely to hear. A modernized version of the andante of the "Surprise" symphony proves conclusively that Haydn's joke is still the best, though the addition of cacophony and stone jugs might have amused even the composer.

In most instances (as in the performance of Chopin's Mazurka in A minor, opus 68, No. 2, by a quartet of tubas) the joke goes on too long, once it has been established that four tubas can only suggest Hunding or Prokofiev's Wolf. Or, in Gordon Jacob's

—From "The Hoffnung Symphony Orchestra" (Dennis Dobson).

"The Contra-Bassoon."

variations on "Annie Laurie" for heckelphone, contrabass, clarinets, contrabassoons, serpent, harmonium, subcontrabass tuba, and two piccolos, that a skilful orchestrator can make intelligible sounds from any combination of instruments, no matter how outlandish.

Of course, we are denied the sight of Hoffnung himself performing on the subcontrabass tuba, or taking part, with Mme. Arnaud, in the recitation of "Lochinvar." His cartoons on the sleeve of the album remain the most amusing part of the presentation.

Ponselle, Then and Now

SPONTINI: *"Tu Che Invoco" and "O Nume Tutelar" ("La Vestale"),* VERDI: *"Ernani, Involami" ("Ernani"), and "Pur ti Riveggo" ("Aida"), "La Vergine degli Angeli" "Pace, Pace" and Finale ("Forza"),* PONCHIELLI: *"Suicidio" ("Gioconda"),* MEYERBEER: *"In Grembo a Me" ("L'Africana"),* BELLINI: *"Casta Diva" and "Mira, O Norma" ("Norma"), also songs by* TOSTI *("Si tu le Voulais," "Serenade," "Good-Bye," "A vuchella," and "Luna d'Estate"), de Fontenailles ("A L'Aimé"),* RIMSKY-KORSAKOFF *("The Nightingale and the Rose"),* ARENSKY *("On Wings of Dreams"),* MASSENET *("Elégie"),* KAHN *("Ave Maria"), and* CHARLES *("When I Have Sung My Songs"). Rosa Ponselle, soprano, with Giovanni Martinelli, tenor, Ezio Pinza, bass, Marion Telva, mezzo-soprano, the Metropolitan Opera Orchestra conducted by Giulio Setti, and Romano Romani, piano, Clement Barone, flute, Francis J. Lapitino, harp, and Mischa Violin, violin.* Camden CBL 100, $3.98.

MARTINI: *"Plaisir d'amour,* DEBUSSY: *"Beau Soir," "La Chevelure,"* DELIBES: *"Bonjour, Suzon,"* GRANADOS: *"El Mirar de la Maja,"* ALVAREZ: *"La Partida,"* PAISIELLO: *"Nel cor piu non mi sento,"* ROSA: *"Star vicino,"* TOSTI: *"A vuchella," "Ideale," "Marechiare," "Could I,"* SADERO: *"Fa la nana bambin," and* FALVO: *"Dicitencello vuie." Rosa Ponselle, soprano (also accompanying herself) and Igor Chichagov, piano.* RCA Victor LM 2047, $3.98.

NOTHING EVER happens for the first time, so there is probably a precedent for the simultaneous appearance of recordings made by a singer over a span of thirty-two years (dating the "Aida" excerpts from 1924 and the songs of the RCA issue from 1956). If there is, I cannot think of it—neither McCormack nor Caruso had so lengthy a span of recorded activity, and if we know the Gigli of the Carnegie Hall concert of 1955, his pre-electric recordings are slightly rare.

Of course, Ponselle's career was, of itself, exceptional: a celebrity at twenty-four, she worked strenuously for a dozen and a half years, choosing retirement at a time when most comparable performers are beginning the period of work that customarily leads to vocal decline. Thus, in her early sixties the vocal reservoir is not nearly so depleted as it might be with another performer twenty years younger.

It is hardly necessary to say more about the abundant Camden reissue than to note that it takes in virtually every celebrated side she ever made, and a few (like the "Africana" excerpt) that might be new even to some who have cherished her work on discs. In almost every instance the sound is better than in any preceding issue or reissue, now and then—as in the "Suicidio"—rising to levels of unearthly beauty few singers of her time could challenge. For those who were elsewhere when Miss Ponselle was singing Spontini and Bellini, these performances remain object lessons in control, in composure, in command

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of the rarest of vocal attributes—an unruffled legato.

Whether invited by these special circumstances or not, it is plain that Miss Ponselle's most recent collection would have to stand comparison with the only standard applicable to it—her own best. By these, or any other, it is singing of ravishing sweetness and sonorous appeal, with that direct appeal to the listener which marks the elite among vocal interpreters of whatever type. It strikes me as freer, less tentative, more assured than the collection of 1954 issued as "Rosa Ponselle Sings Today." Many singers in their prime now would envy her mordent in "Plaisir d'amour," not to mention the life and vitality she imparts to the Granados and Alvarez material. I doubt that she could have sung the Debussy and Delibes songs as sensitively twenty years ago. They showed a concentration of expression rarely possessed by one with her sweep in "Aida" or "Forza." There is even, among the thirty-eight items, one duplication and the possibility for a direct comparison between the Ponselle of 1926 and 1956. So far as Tosti's "A vuchella" is concerned, she is as good a singer and a finer artist now than then. Francis Robinson is the helpful annotator for the older material, Robert Lawrence for the new.

Munch, Mariner

DEBUSSY: *"La Mer."* IBERT: *"Escales." Charles Munch conducting the Boston Symphony Orchestra.* RCA LM 2111, $3.98.

FOR THOSE WHO value mass and variety of color in their Debussy, RCA Victor's reproduction of this spirited performance under Munch's direction will have an incontestable appeal. It is splashy, as a seascape should be, it heaves and swells, rocks, even, as well as rolls. It has, indeed, a good measure of what the surface of the ocean suggests.

But what about the mysterious depths, the undercurrents and subsurface swells? For those, it seems to me, the version of Toscanini remains without serious challenge. Nothing about it is nearly as realistic as Munch produces here, but it has always struck me that it was the intangible totality of Debussy that defined his greatness as an Impressionist, rather than the spectacular bits or pieces. Here, admittedly, is an area where the music-lover must be something of an ascetic: to feed his spirit with the poetry and magic of the less well-sounding version of the Toscanini-NBC as some cost to the fleshly indulgence offered by the louder, more palpable Charles Munch.

Though Ibert's tourist views of "Palermo," "Tunis-Nefta," and "Valencia" are much lower on the esthetic scale than the Debussy, they have a more convincing sound as performed with all care and consideration by Munch. This may suggest something about Ibert, Munch, or me—or all three. The elaborate folio provides much photographic material, quotations from the writings of A. C. Spectorsky, Rachel L. Carson, Herman Melville, Henry Beston, Joseph Conrad, and Marcel Proust, even something about the music. Particularly good sound.

A Violinistic Tour de Four

TCHAIKOVSKY: *Concerto in D. Alfredo Campoli, violin, with the London Symphony Orchestra with Ataulfo Argenta conducting.* London LL 1647, $3.98.

Jascha Heifetz, violin, with the Chicago Symphony Orchestra conducted by Fritz Reiner. RCA Victor LM 2129, $3.98.

Arthur Grumiaux, violin (Also BRUCH: *Concerto in G minor*), with *Bogo Lescovich conducting the Vienna Symphony Orchestra.* Epic LC 3365, $3.98.

Michael Rabin, violin (Also SAINT-SAËNS: *Introduction and Rondo Capriccioso*) *with the Philharmonia Orchestra conducted by Alceo Galliera.* Angel 35388, $4.98.

THAT THERE WAS a time when a leading virtuoso would declare the Tchaikovsky concerto "unplayable" is almost unthinkable today, even more that the author of the statement would be the late Leopold Auer, whose pupils—down to the very much current Heifetz—have been vastly instrumental in promoting its popular favor. In this generation, not only any violinist worthy of the name can play the Tchaikovsky, but, furthermore, does—as this *tour de four* demonstrates. With the exception of the Rabin, which has been available since spring, they are all simultaneous releases of the month, bringing to nearly twenty the number of those currently in circulation.

The urge of competition is shown by statistics: among the older issues only three (by Oistrakh, Francescatti, and Gitlis) deemed the Tchaikovsky itself insufficient for two sides of a twelve inch LP and added another work to it. Of the four presently under discussion, the summary shows a 50 per cent division of opinion. Whether the prospective purchaser would prefer to have, for his $3.98, Grumiaux playing both the Tchaikovsky *and* the Bruch, or Heifetz playing only the Tchaikovsky, I have no way of knowing. I can only say that where Tchaikovsky is concerned, I would rather have young Michael Rabin playing it than any of the others.

This may be challenging the easily demonstrable fact that Heifetz makes child's play of the most intricate passages, while Rabin finds them very much a man's work, but it is also clear to me that Rabin has a younger, fresher, more ardent feeling for its melodious essence than the older man. Where Rabin is content to sing a tune with all the enthusiasm of his youth—and a violinistic equipment of the first order—Heifetz is inclined to pull the phrase out of shape a little to make it sound a little different than it has to him for these many years. This doesn't by any means make Rabin a Heifetz (he can brood about the dazzling double stops of the paragon with much profit, also his incomparable ease in the final): it simply means that I like my Tchaikovsky neat, whereas Heifetz tends to dilute it a bit. In a larger frame, I think the Milstein-Munch preferable to either, still.

Of the others, Campoli is the gentlemanly fiddler *par excellence*, never roughing the surface of his silky sound (the clarinet, by startling contrast, sounds louder when it comes in), and also plumbing no depths: Grumiaux is serious and methodical, but not in his real musical metier with either work. Reiner's orchestra is the strongest of the four, Argenta's the most interesting, and Galliera's nicely mated to Rabin's conception. Bogo Lescovich may be left to another time, when he has a more singular responsibility. The recordings are not a factor one way or the other, being uniformly excellent.

—IRVING KOLODIN.

Rabin—"enthusiasm of youth."

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Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Bach: Concertos in C and A minor. Karl Richter conducting the Ansbach Bach Festival ensemble, with Eduard Müller, Gerhard Aeschbacher, Heinrich Gurtner and K. Richter, harpsichords. London LL 1446, $3.98.	Bach of the hearty, non-effete type, the product of a communal effort by a group of excellent players who are, clearly, not motivated by a desire for a personal prominence. It tends to move a little too methodically under Richter's measured direction, but all the basic values are given proper consideration in the weighty, well-sounding performances. The A minor is an adaptation by Bach of a Vivaldi concerto in B minor for four violins. Very good sound throughout.
Brahms: Symphony No. 1. Charles Munch conducting the Boston Symphony Orchestra. RCA Victor LM 2097, $3.98.	Not nearly the greatest Brahms No. 1 on records, this is nevertheless Munch's best work known to me with a standard repertory work. Logic and continence are its principal elements, expressed through an orchestral sound of his own leanness and carefully shaded timbre. The two latter movements begin to fade a bit in interest, the heroic mood of the finale being, in particular, hard going for Munch, with tempo changes taking the place of well prepared climaxes. Successful reproduction.
Dvořak: Concerto in A minor: Glazounow: Concerto in A minor. Nathan Milstein, violin, with the Pittsburgh Symphony conducted by William Steinberg. Capitol P 8382, $3.98.	Milstein has long been a distinguished interpreter of these two works, which he plays with earnestness, sympathy and a complete command of mechanics. Typically, he is at his best in the passages of greatest challenge, which is to say the slow movement of the Dvořak, whose sweet mood is given all its caloric values without becoming saccharine. As in their previous collaboration, Milstein and Steinberg share a mutual view of Glazounow. Particularly well balanced reproduction.
Elgar: Variations ("Enigma"); Vaughan Williams: "Fantasia on a Theme of Thomas Tallis." William Steinberg conducting the Pittsburgh Symphony. Capitol P 8383, $3.98.	Steinberg's comprehension of both scores is substantial, his communication of them powerful and full of compulsion. Some aural values are less well realized than others, the Tallis "fantasia" lacking the sonorous kind of string tone wanted. There is much to admire in the "Enigma," if not the ultimate identification of the Toscanini, Beecham or Barbirolli versions.
Glinka: "Jota Aragonesa," "Summer Night in Madrid," "Symphony on Two Russian Themes." A. Gauk conducting the USSR State Orchestra. Tchaikovsky: "Francesca da Rimini." K. Ivanov conducting. Westminster XWN 18457, $3.98.	The unfamiliar repertory is inviting, especially for the Glinka symphony of 1850, probably the earliest durable work of the kind to be produced by a Russian. It is a curious combination of Haydn and early Schubert, with ample qualities to explain the affection Glinka enjoyed among his more celebrated followers. Gauk conducts all the works convincingly, but there is little pleasure content in the sound per se. The same deficiency limits enjoyment of Ivanov's forceful direction of the loose-knit Tchaikovsky fantasy.
Grieg: "Peer Gynt" music. Sir Thomas Beecham conducting the Royal Philharmonic, with Ilse Hollweg, soprano. Angel 35445, $4.98.	Enhanced by the best recording yet heard on the Angel label, it is doubtful if any one has ever heard this music more beautifully played, whether in the clamor and excitement of the "Hall of the Mountain King" and the first Arabian Dance (to which the Beecham Choral Society makes a lusty contribution) or in the intimacies of "Ase's Death," "Morning," and "Anitra's Dance." In the latter, Beecham's skill in renewing the attractions of the commonplace is brilliantly applied. Ilse Hollweg is a delightful voice for Solveig's song and lullaby, the sequence also including the "Wedding March" and "Storm Scene."
Haydn: Symphonies No. 45 ("Farewell") and No. 55 ("Schoolmaster"). Benjamin Britten conducting the orchestra of the Aldeburgh Festival. London LL 1640, $3.98.	Britten's interest in these works is applaudable, his feeling for them appealing, the end results enjoyable and mostly admirable. However I would have preferred the "applause" to be mutely rendered by the auditor, rather than included at the beginning and end of each performance as heard "live" at the Aldeburgh Festival of 1956. The ensemble is good, but not altogether equal to some tricky details of the "Farewell," especially the horn solos. Britten makes a lovely thing of the slow movement in "Schoolmaster," on obscure gem for those who collect such *bijoux*. The recording is neatly accomplished.
Lalo: "Symphonie Espagnole." Zino Francescatti, violin, with the New York Philharmonic Symphony conducted by Dimitri Mitropoulos. Vieuxtemps: Concerto No. 4 in D minor. Francescatti, with the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia ML 5184, $3.98.	I can imagine Lalo played with a different personal accent than Francescatti's but not with healthier sound, cleaner articulation of detail or more zestful concern for its melodic beauties. (He follows customary practise in omitting the "Intermezzo.") In fact his exciting performance communicates itself to Mitropoulos and the orchestra, who give him fine support. The distinctly lesser Vieuxtemps (not to be confused with the Wieniawski D minor) provides Francescatti with little more than technical complications which he clarifies to a whisper of a harmonic. The accompaniment is all it can be, the recording in both instances deftly done.
Mozart: Symphonies No. 39 (E flat) and 40 (G minor). Sir Thomas Beecham conducting the Royal Philharmonic Orchestra. Columbia ML 5194, $3.98.	Both performances have a strong mixture of the elements personal to Beecham in this literature—large lines, strong dynamic contrasts, a constant forward movement of parts throughout. At some points it strikes me these procedures are a little rigorously pursued, the application of a "point of view" whether justified by the scoring (especially in the E flat) or not. For the most part, however, the surge of music is compelling, the expression of it by the orchestra finesse itself.
Rachmaninoff: Concerto No. 1. Strauss: "Burleske." Byron Janis, pianist, with Fritz Reiner conducting the Chicago Symphony Orchestra. RCA Victor LM 2127, $3.98.	The arrangement of credits is the conventional one, though hardly just to the artistic values: Reiner's powerful direction of the excellent orchestra rather regularly taking aural precedence over the interests of the solo performance. These are, on the whole, the best yet credited to Janis on records, full of muscular efficiency. However in neither work is there the kind of artistic individuality one seeks nor such identity with the composer's purpose as makes for mastery. The reproduction has fine clarity, also a little brittleness at top dynamic levels.
Rimsky-Korsakoff: "Tsar Saltan" suite, "May Night," overture and "Grande Paque Russe." Ernest Ansermet conducting the Suisse-Romande Orchestra. London LL 1635, $3.98.	A regal collection of orchestral panoply and pomp, providing the "Scheherezade" sensations in a different, more subtle relationship. The "Tsar Saltan" suite is of the composer's devising, and provides some interesting anticipations of the satirical brilliance of the better known "Coq d'Or." Absent, however, is the one segment of "Tsar Saltan" for which its name has significance to most music lovers: "The Flight of the Bumble Bee." Ansermet's command of "The Russian Easter" overture is also total, making for a rousing effect not ignored by London's technicians.
Strauss, J.: "Blue Danube," "Emperor" and "Morning Papers" waltzes: Strauss, Josef: "Village Swallows," Strauss, R: "Rosenkavalier" waltzes, Weber: "Invitation to the Dance." Fritz Reiner conducting the Chicago Symphony Orchestra. RCA Victor LM 2112, $3.98.	Reiner has long been adept with all the Strausses and the addition of the Weber showpiece only adds to the total of goodies. It is, appropriately, sugar coated with a beautiful playing of the solo 'cello passages, doubtless by Janos Starker, though credit is lacking. The "Rosenkavalier" sequence is the conductor's own, performed with his special blend of gusto and excitement. In the waltzes, emphasis is more on orchestral brilliance than sentiment, the present Chicago ensemble being fully capable of all Reiner asks of it. Excellent sound. —Irving Kolodin.

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Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Sonatas Op. 30, No. 2 and Op. 96. Arthur Grumiaux, violin, and Clara Haskil, piano. Epic LC 3381, $3.98.	The bright promise of the previous collaboration by these fine players (see RECORDINGS, Apr. 27) is more than fulfilled by this release. The great works are each challenging in a different way, the successful outcome much related to the strength and discrimination of Haskil's evaluation of the piano's function. Grumiaux's lovely sound is in proper perspective at all times, a notable tribute to those who arranged the wonderfully "live," resonant reproduction.
Brahms: "Das Mädchen Spricht," and other songs by Wolf, Marx, Beethoven, Schubert, etc. Lotte Lehmann, soprano, accompanied by Erno Balogh and Paul Ulanowsky, piano. Camden CAL 378, $1.98.	Fifteen of Lehmann's best American lieder recordings, ranging from three of Brahms ("Mein Mädel hat einen Rosenmund," "Botschaft" and "Das Mädchen Spricht") to five of Wolf ("In dem Schatten Meiner Locken," "Anakreons Grab," "Auf ein altes Bild," "Auch Kleine Dinge," and "Peregrina No. 1) and including her eloquent "An die Musik," "Die Männer sind Mechant!" and "Erlkönig" of Schubert. As those acquainted with the titles will recall, they are representative of a fine period of artistic refinement with ample vocal resource. Pfitzner, Beethoven ("Ich liebe dich"), Marx and Jensen are also represented. Not much can be done to improve the unbalance of piano sound in those with Balogh, but the quality is otherwise good. Best of all, the collection is labeled "Volume 1."
Brahms: Pieces (Op. 118), Capriccio (Op. 76 No. 2), Rhapsody (Op. 79 No. 1), and Intermezzos (Op. 116, No. 6, Op. 117, No. 1, and Op. 119 Nos. 2 and 3). Wilhelm Backhaus, piano. London LL 1637, $3.98.	This is a repertory with which Backhaus has been identified for more than fifty years, and which he still plays with no decline in zest or enthusiasm. Not all the passages and arpeggios go as quickly or as cleanly as in the hands of some younger players, but the measures and pages follow each other in an inevitable succession, leaving little doubt that this is the "way" these pieces go. In some treatments the sentiment may become a little sticky, but Backhaus is always within permissible limits. At his best the mood of twilight reverie is almost visibly present.
Grieg: Sonata in G (Op. 13). Bloch: "Poème Mystique." Jascha Heifetz, violin, with Brooks Smith, piano. RCA Victor LM 2089, $3.98.	A fine addition to the recent succession of outstanding recordings by Heifetz, the repertory wisely chosen, the treatment on a level not many artists of the day could equal. The early Grieg sonata is a charming example of his style at its freshest, the Bloch "Poème" of 1924 (the second in his sonata sequence) a thoroughly characteristic work long out of print. In both Smith utilizes to advantage the opportunities afforded him. Well-balanced reproduction.
Haydn: Sonatas Nos. 32, 46, 50 and 51. Ernst Levy, piano. Unicorn LP 1036, $3.98.	If Haydn piano sonatas were comparable to his symphonies in numbers, No. 51 would be something of an "early work." Actually, it is next to the last of the fifty-two in his catalogue, performed by Levy with an exceptional feeling for proportion as well as content. For those as unacquainted with Haydn's work in this genre as I am, the scope and variety of the writing will come as a revelation of keyboard understanding not suggested by the little we know of it. Vivid reproduction of dynamically vital playing.
Mendelssohn: Quartets in E minor (Op. 33, No. 2) and F minor (Op. 80). Manoliu Quartet. Epic LC 3386, $3.98.	As well as showing the well-polished surfaces associated with Mendelssohn's chamber music, these works have something more of depth and lingering appeal than might have been expected of them. That is particularly true of the Op. 80, a work of his last years which is less than sunny and more than gloomy, wonderfully fluent in its musical craft and touched at times with something closer to profundity than Mendelssohn ordinarily achieved. The ensemble has no previous history known to me, but one capable of such excellent efforts will certainly be heard from again.
Mozart: Cassations Nos. 1 and 2. Arthur Winograd conducting the MGM Orchestra. MGM E 3540, $3.98.	This is noted as Volume 1 in a project covering all "the orchestra-serenades, divertimenti, and cassations" of Mozart which, if accomplished, would be one of the more ambitious efforts of our time. What Winograd has offered previously would not encourage too much hope, but the early G major (K.63) is uncommonly well done, decisive in rhythm, energetic in mood, and musically clean throughout. The B flat (K.99) is a little rougher, not as well worked out.
Schubert: Sonatinas Nos. 1 and 2. Johanna Martzy, violin, with Jean Antonietti, piano. Angel 35364, $4.98.	Young Miss Martzy has in admirable degree the sweetness and the artifice to match the Schubertian content of these early works, and a decidedly helpful associate in Netherlands-born Jean Antonietti. For those whose acquaintance with the works may be limited, the D major is a brighter, fresher, more ingenious work than its partner (both were written in 1816 when Schubert was nineteen) in A minor, but each has qualities unique to their great creator.
Schumann: "Dichterliebe." Brahms: Six Songs. Dietrich Fischer-Dieskau, baritone, with Jörg Demus, piano. Decca DL 9930, $3.98.	Among contemporary versions of the great Schumann song cycle, Fischer-Dieskau's ranks close to the top, though I personally prefer Anton Dermota's. In terms of some older singers to whom F-D has been likened—Gehard Hüsch or Heinrich Schlusnus, not to mention Schiøtz or Panzéra—the voice strikes me as short, troublesome to him at both extremities. However, there can be little question of the real artistic impulse by which he is animated, the virtuoso production of "Die Rose, die Lilie," the strength of feeling in "Ich grolle nicht" (he manages the top A, by an all-out effort), or the total effect of the fifteen songs. Demus is a solidly sensitive associate throughout, including "Sommerabend," "Mondenschein," "Es liebt so lieblich," "Meerfahrt," "Es schauen die Blumen," and "Der Tod, das ist die kühle Nacht" by Brahms. Excellent reproduction.
Soler: Sonatas in D, D minor, C minor, D flat, and F sharp, etc. Fernando Valenti, harpsichord. Concord 4064, $3.98.	Valenti's pathbreaking performances leave little doubt that Soler was the most able of Spanish composers influenced by Domenico Scarlatti, the works of the others (Galles, Angles, Rodriguez, Freixanet, and Mateo Albeniz) on side two lacking comparable scope or musical variety. An exception might be a rondo by Padre Felipe Rodriguez which has some of the plaintive quality associated with Scarlatti. Valenti gives them his best, which is to say they are very well played.
Wagner: "Tannhäuser" excerpts. Leonie Rysanek, soprano, Wolfgang Windgassen, tenor, Eberhard Waechter, baritone, and Josef Greindl, bass. Various orchestras conducted by Ferdinand Leitner, Leopold Ludwig, Fritz Lehmann, and Arthur Rother. Decca DL 9928, $3.98.	A spotty collection of Elisabeth's two solos, Wolfram's "Blick ich umher" and "Holder Abendstern," Tannhäuser's "Rom Erzählung," etc. The use of various orchestras and conductors further reduces consistency of interest. The singer of most appeal is not the much-admired Rysanek (she already shows signs of a tremolo in sustained passages) but baritone Waechter, who gives promise of becoming a *Heldenbariton* of unusually rich sound. For the most part (beginning with the playing of the overture) the artistic qualities do not much exceed the routine. Likewise the recording.
Wolpe: "Ten Songs from the Hebrew." Hovhaness: "Upon Enchanted Ground," Suite for Violin, Piano, and Percussion. Arline Carmen, alto, Leon Lishner, bass, David Tudor, piano, and instrumentalists conducted by Hovhaness. Columbia ML 5179, $3.98.	At first sight, there would seem little association between the works of Wolpe and Hovhaness, but closer inspection reveals that both are using folk material in organized ways. I find more that is sympathetic to my ear in Wolpe's songs than in Hovhaness's tintinnabulous agitations, but there is every reason to believe that they are well performed. Miss Carmen's rich voice is admirably reproduced, as are the sounds made by Samuel Baron, flute, Lucile Lawrence, harp, Claus Adam, cello, and Elden Bailey, tamtam. The performers in the violin, piano percussion suite are Anahid Ajemian, violin, Maro Ajemian, piano, and Elden Bailey.

—I. K.

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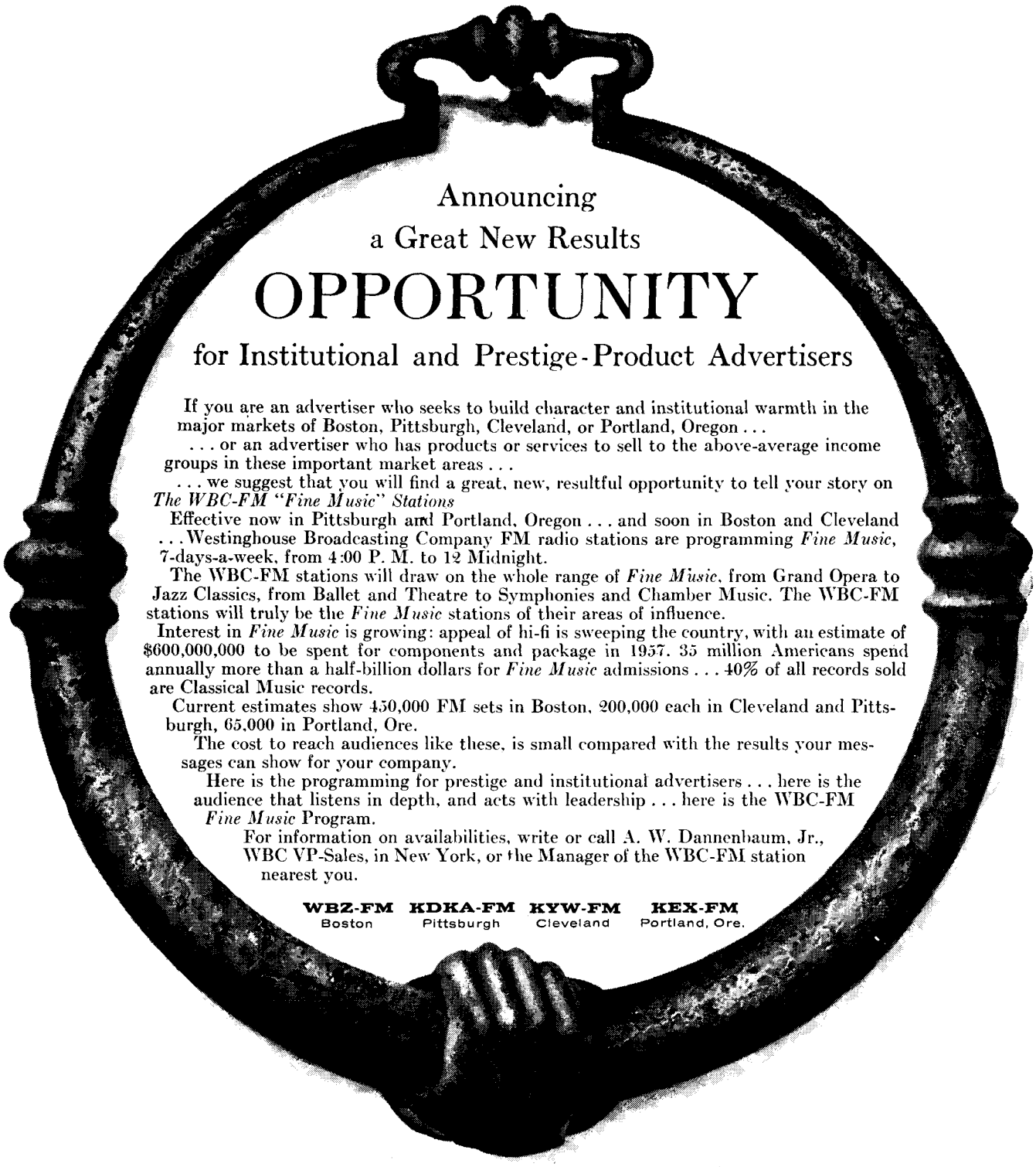

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Tapes in Review

"Fantastique" in Stereo

BERLIOZ: *Symphonie Fantastique. Dimitri Mitropoulos conducting the New York Philharmonic-Symphony Orchestra.* Columbia stereo tape OMB-6, $18.95.

COLUMBIA, ALREADY represented in the LP catalogue by two previous performances of this work (Rodzinski with the Cleveland and Ormandy with the Philadelphia orchestras), takes the occasion of its stereo debut to present still a third reading, this time Dimitri Mitropoulos's with the New York Philharmonic. The results are amiable enough; a full, resonant bass and clean, lucid treble confirm stereo's veracity to the frequency spectrum, and the brilliant orchestral writing stands explicitly revealed. The strings, however, sound a trifle hard, and the recording grain seems coarser than the high technical polish we have come to expect from Columbia engineers.

Mitropoulos's performance has a full measure of climax and contrast, if less of the organizational sense Munch commands on RCA's stereo release (GCS-6) of the same work, and he yields rather too much to the music's excesses of sentiment and rhetoric. Still, those redeeming virtues which, when estrangement seems all but complete, can suddenly reconcile us with Berlioz—unexpected flashes of beauty, fragmentary but disarming—are scrupulously noted by Mitropoulos. As a whole, however, his approach lacks the imaginative breadth to make for a truly distinguished performance.

Mozart by Budapest-Trampler

MOZART: *Quintet for Viola and Strings in B flat, K. 174. Budapest String Quartet, with Walter Trampler, viola.* Columbia stereo tape JMB-5, $13.95.

IF THE BUDAPEST ensemble recorded this early Salzburg quintet as part of its Mozart series for Columbia several seasons ago it was never released on microgroove. For many years the only recording available was Concert Hall's discing of the Pascal Quartet, now discontinued. Whatever the circumstances, it is good at last to have this performance of the quintet by the Budapest group, even if stereo's critical focus exposes a few minor lapses of intonation.

Such surface flaws cannot detract from the solidarity and poise of a performance that has the unanimity and easy exchange of the best chamber music playing. Refinement of phrasing, stylistic finish, and a finespun tone produce an expression of genuinely Mozartean intimacy and power. The augmenting viola of Trampler adds warmth at the music's core and a smooth stereo processing delineates the five-ply strands of tone cleanly and with good balance.

Not the least of the Budapest Quartet's virtues is its ability to see a piece of music "in the large"; thus its performance of this—for Mozart—rather unsymmetrical work, brings even the curiously extended finale within a proper frame.

Lively "Gentilhomme"

STRAUSS: *Suite from "Le Bourgeois Gentilhomme." Fritz Reiner conducting the Chicago Symphony Orchestra.* RCA Victor stereo-orthophonic tape DCS-43, $12.95.

THE COMBINATION of Reiner and Richard Strauss, featured of late by RCA Victor, is agreeably continued with this release on stereo of the suite from the composer's music to Molière's comedy. Against the tonal wingspread of Strauss's larger works, this suite of incidental music is cut to the jib of a saucy magpie, but Reiner gives it a well-styled reading and the Chicago Symphony a lively performance that come across in the stereo version with concert hall resonance.

Musically, there is little to choose between this version and Reiner's earlier one for Columbia with the Pittsburgh Symphony (ML 4800), but acoustical difficulties have been better surmounted in the Chicago performance, and the liveness of two-channel reproduction allows fuller scope to the tonal impression. Strauss's coloristic effects and what is for him a relatively spare orchestral diction shine forth cleanly, and there is good definition and dynamic balance. The tape does not include the "Salome" and "Electra" excerpts that form part of the corresponding disc (RCA LM 6047).

Quartets by Sorkin

HAYDN: *Quartet in F major, opus 3, No. 5.* SCHUBERT: *Quartet in E flat, opus 125, No. 1. The Fine Arts Quartet.* Concertapes stereophonic 23-5A, $11.95.

THIS EARLY Haydn work is well geared to the hale approach of the Fine Arts Quartet, which meets the music on equal terms of vigor and warmth.

The first violin is Leonard Sorkin (who also heads the Sorkin Symphonette), and the other members are Abram Loft (second violin), Irving Ilmer (viola), and George Sopkin (cello). I do not know how long they have been functioning as a unit (Concertapes' packaging is ingenious but includes no informative comment). Their forthright style of playing suggests that they have not yet lost their zest, or traded it for over-cerebrated effects.

They play with good ensemble, their phrasing is smooth, and while their tone is not especially fine-grained its texture is homogeneous and full-bodied. A clean, quiet tape gives good definition to the sound, and deftly limns the celebrated serenade for solo violin against its pizzicato ground. The darkly-colored Schubert quartet brings the group's deeper registers into prominence, and proves that it can muster adequate breadth of style when necessary.

Solovieff in "Scheherezade"

RIMSKY-KORSAKOV: *Scheherezade. Mario Rossi conducting the Vienna State Opera Orchestra (Volksoper).* Vanguard stereo tape VRT 4001. $14.95.

OF ALL composers, Rimsky-Korsakov might most warmly have welcomed the advent of stereophonic sound, with its facility for revealing his brilliant palette in the pristine hues of live performance. Stereophiles, at any rate, can welcome Vanguard's release on tape of his "Scheherezade," to which Mario Rossi's well-proportioned, imaginative effort imparts a lyric freshness, and the Volksoper ensemble a prismatic glow. Miriam Solovieff is the fluent violinist in the solo passages.

The superbly engineered recording is fine-grained, with plenty of air and resonance, and excellent balance between bass and treble. Such niceties as crystalline harp accents and pizzicato woodwinds are cleanly exposed through the reproductive fidelity of stereo, and the faint sheen that should invest all rightly told tales of fantasy is charmingly suggested.

For sheer orchestral radiance and finesse, of course, Ansermet's reading on London LP is still well out in front (LL-1162), and Steinberg's more recent one for Capitol (P-8305) has exhilarating sweep and drama, but until these make their own appearance on stereo, Vanguard's present release can more than hold its own in the matter of reproductive candor.

—MILDRED NORTON.

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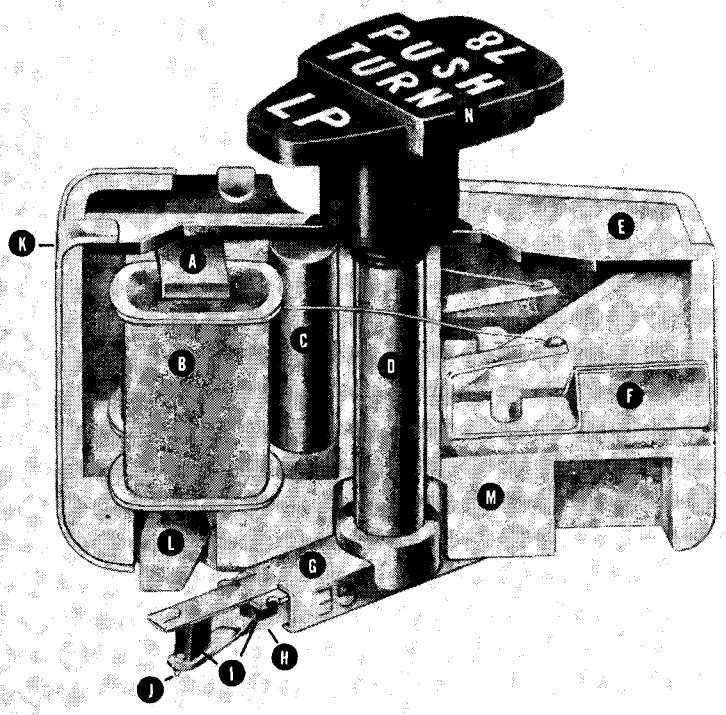

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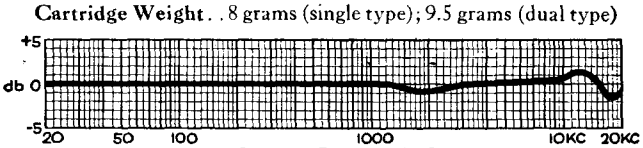

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Recordings Reports: Pre-recorded Tapes

WORK, PERFORMER, DATA	REPORT
Debussy: "Clair de Lune," others by Mompou, Ponce, Ravel. John Ranck, piano. Zodiac ZST-1005. $11.95.	Stereo's ability to define spatial relationships is not so spectacular when only a single instrument is involved, but it still lends a concert hall ambience to the piano, as illustrated by Ranck's imaginatively contoured performance of six impressionist pieces. This evocative music suffers no loss of tonal bloom, thanks to a well-processed tape.
Grieg: "Symphonic Dances." Edouard van Remoortel conducting the Pro Musica Symphony (Vienna). Phonotapes-Sonore S-706. $11.95.	Some of Grieg's most engaging writing is contained in these four dances based on Norwegian folk tunes, and Van Remoortel's approach confirms an affinity for his music suggested in previous ventures by this young Belgian conductor. The orchestra performs with natively Viennese warmth, but with no emotional over-weighting of the music. A clean, live tape delivers all the charm intact.
Haydn: Trumpet Concerto in E-flat; Italian Overture No. 4 in D. Hans Swarowsky conducting the Vienna Philharmusica Symphony; Adolph Holler, trumpet. Urania UST-1203. $11.95.	That Urania's stereo output is consistently finer than its previous disc pressings is further indicated by the present tape, in which Swarowsky's well-paced, smartly detailed interpretations are irreproachably conveyed. Holler's dexterous trumpet is sharply pinpointed, and the accord between soloist and orchestra is admirable.
Haydn: Symphony No. 100 ("Military"). Mogens Woeldike conducting the Vienna State Opera Orchestra (Volksoper). Vanguard VRT-3002. $11.95).	Vanguard's release on stereo of the second "London" series presents this Danish conductor's well-considered readings with new freshness and clarity. The present tape is without the disc's companion symphony ("Clock") but as with the rest of the series, Woeldike's undidactic approach loses none of the music's ordered gentility and strength.
Kreisler: "Liebesleid." Poldini: "Poupee Valsante." Variations for Vocestra conducted by Andrew B. White. Stereophony, Inc. C-151. $8.95.	Pleasant enough arrangements using a choral vocalise to lend additional texture and tone color to the small string ensemble. Ten pieces of "dinner music" calibre are contained in the album, which is among the first released by this new, exclusively stereo company distributing through EMC. Processing is smooth, although in this particular sampling the instrumental work is occasionally a bit rough.
Liszt: Concerto No. 1 in E flat. Alfred Brendel, piano, with Michael Gielen conducting the Pro Musica Symphony (Vienna). Phonotapes-Sonore S-701. $11.95.	This indestructible tour de force demands a formidable breadth and brilliance for its fullest effect, and there is plenty of both in Brendel's rousing performance, which is vigorously backed by Gielen's potent orchestral forces. The pace is slower than some (for instance, Rubinstein on RCA stereo BCS-31), but the music's outsize dramatic effects are all the more impressive for being unhurried. Engineering hews to the accustomed high Vox standard.
Mendelssohn: Symphony No. 4 ("Italian"). Edouard van Remoortel conducting the Pro Musica Symphony (Vienna). Phonotapes-Sonore S-705. $11.95.	A vigorous performance captures the color of this youthfully exuberant music. Van Remoortel sets a fine, spanking tempo and sustains tension throughout, with negligible loss of detail. The ensemble tone is bright and the orchestral choirs stand out in fine relief or are subtly blended on a tape expertly engineered. As in most Phonotapes, a prefacing 250-cycle note for output balance is included.
Prokofiev: "Peter and the Wolf." Eugene Ormandy conducting the Philadelphia Orchestra. Columbia JMB-4. $13.95.	The cleanliness and élan of the Philadelphia Orchestra bring out the bouncing humor of this musical fable, and a fine-grained processing faithfully preserves the sly or breezy qualities assumed by the instrumental characters. Ormandy conducts with full appreciation of the music's satirical fun, and Cyril Ritchard provides the narration.
Saint-Saëns: Symphony No. 3, with Franz Eibner, organ, and Hans Swarowsky conducting the Vienna Philharmusica Symphony Orchestra. Urania UST-1201. $11.95.	Saint-Saëns's tonally resplendent "organ" symphony, in Swarowsky's spacious and eloquent statement, provides an auspicious stereo debut for the recently revived Urania label. The Viennese strings are more wiry than those of the New York Philharmonic in Columbia's earlier discing with Munch (ML 4120), and the scherzo lacks the daemonic drive of Toscanini with the NBC Orchestra (RCA LM 1874), but the music's sumptuous sonorities, expansively detailed by the two-channel medium, do not short-change the piano dynamics as do both discs. Eibner's organ work is first rate.
Torroba: "Preludio." Albeniz: "Leyenda," and others. Richard Pick, guitar. Concertapes 24-1. $11.95.	The tonal discreteness and presence of the Spanish guitar would seem to make it a likely instrument for illustrating stereo's clean separation of contrapuntal voices. In the present instance, however, too close miking has lent Pick's performance a disturbing over-brilliance, the sound focus is dissipated in a plexus of overtones.
Tchaikovsky: Symphony No. 1 ("Winter Dreams"). Hans Swarowsky conducting the Vienna Philharmusica Symphony Orchestra. Urania UST-1801. $17.90.	Urania's recent discing of the "Winter Dreams" symphony, now on stereotape as well, offers a persuasive reading of this youthful work, in which the idiosyncratic stamp is already evident. Swarowsky conducts with sympathy and skill, and the full-bodied ensemble tone is superbly recreated in a fine stereo processing, but the work's length has imposed a cost factor that seems unfeasably steep for immature Tchaikovsky.
Varese: "Ionization." Harrison: Canticle No. 3, and others. Paul Price conducting the American Percussion Society ensemble. Urania UST-1204. $11.95.	In this first volume of a series titled "Breaking the Sound Barrier" the impact of an all-percussion orchestra emerges with shattering effect from examples by five modern experimentalists. In addition to the designated works, similarly arresting pieces by Harry Bartlett, Jack McKenzie, and Michael Colgrass are set forth in imperative terms that invoke such percussive auxiliaries as iron pipes, sirens, pistols, and water-buffalo bells. The sound is accurately defined, the dynamic balance well maintained.
Vivaldi: Concerto Grosso in D minor, Opus 3, No. 11. Mozart: "Eine Kleine Nachtmusik." Bach: Prelude in E major. Leonard Sorkin conducting the Sorkin Symphonette. Concertapes 23-3A. $11.95.	The Vivaldi is one of twelve concerti grossi which make up the "L'Estro armonico" set, and which Vox some years ago recorded in their entirety (PL 7423). Stereo, however, invests the music with the substance and drama of live performance, and the group plays with fine thrust and resiliency. Nice tempo and phrasing also characterize its playing of the "Kleine Nachtmusik," although it is a trifle robust for my taste. —M. N.

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But behind Cowell there ranged a phalanx of defenders that included Bartók, Schoenberg, Schnabel, and the painter Kandinsky. Tone clusters, as the massed seconds which he introduced on the piano were called, entered the techniques of orchestration not only in the works of Cowell but in those of many of his colleagues. Wallingford Riegger, a close friend of Cowell, has concocted a monumental tone cluster in his music for brass choir, in which some twenty-six consecutive notes are sounded simultaneously by as many different instruments. Charles Ives, with whom Cowell was closely associated for many years, and about whom he has written an authoritative biography,

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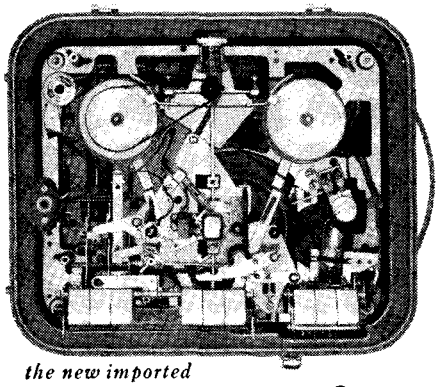

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also experimented with tone clusters quite independently.

Hardly any book on contemporary music fails to include Cowell and make mention of his tone cluster experiments—in fact, emphasize them above all other aspects of his music. This almost negates the fact that he is a prolific symphonist and a brilliant orchestral experimenter as well. Despite all this, there has been much more verbiage spent on discussing his music than there has been actual acquaintance with it. Although Cowell has performed many of these pieces for years (they were published in the early Twenties), they have never entered the regular pianistic repertory. Perhaps some pieces were not sufficiently virtuosic for maximum display. One can easily understand too why many pianists, male and female, would rebel at performing "The Banshee" in concert, since it is played entirely on the piano strings and requires the performer to lean into the innards of a grand piano as he strokes and plucks the strings. From the audience point of view, the performer might possibly suggest the appearance of a Parker House roll. The idea is not exactly glamorous.

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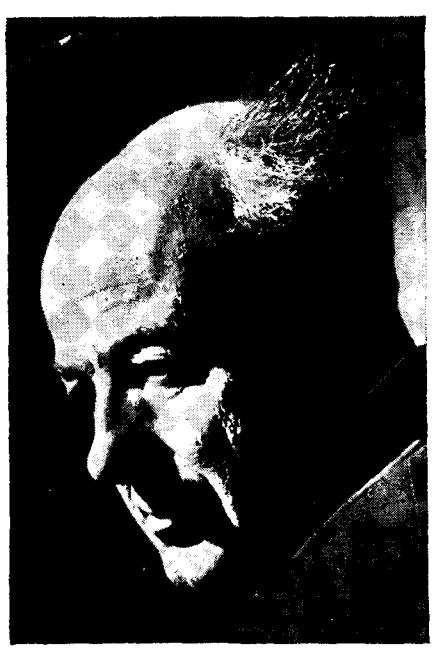

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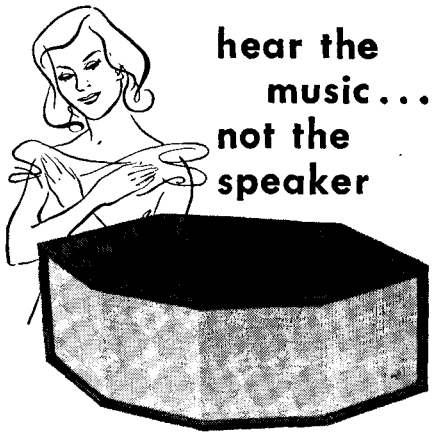

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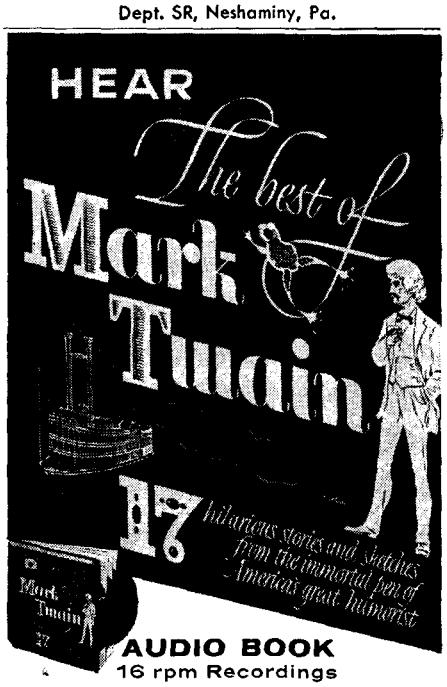

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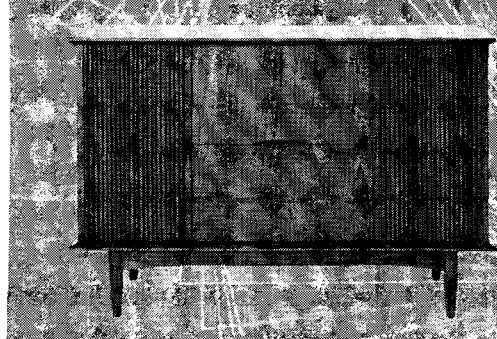

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complete long-play disc of Cowell playing his works was put out by Circle. Neither of these is currently available. But collectors need not lament, for Cowell has rerecorded a set of his most interesting and once controversial works on a new disc (CRI-109) that is indeed a remarkable piano recording. It was made just before he set out on a world tour, sponsored jointly by the United States Department of State, the U. S. Information Agency, and the Rockefeller Foundation. The pieces here are all of the special Cowell variety in which he whacks, thwacks, and strokes the strings to produce sounds of striking individuality. As he plays "The Banshee" he produces a set of strange shrieking sounds that may evoke the cries of some Celtic ghost insinuated in Cowell's ancestral lore. The "Aeolian Harp" is an impressionistically sweet piece that floats about like a veritable aeolian breeze. One wonders more and more as one listens what could have caused such riots and such acrimonious criticisms. "Sinister Resonance," the title of one piece played on the keys while the strings are completely dampened, gives a curious percussion sound. The result is much like that produced on a set of tuned Indian tabla drums but with greater facility. Actually it is neither sinister nor very resonant. The oriental quality seems dominant. Not included in this recording are several works of oriental leanings such as "The Snows of Fujiyama," written in 1922.

The considerable amount of attention given to the tone cluster idea and other special piano techniques has obscured many of Cowell's most interesting characteristics, and his orientalism is one of them. He has told us that his earliest musical recollections in California were a mixture of Gregorian chant, a performance of "Il Trovatore" and Chinese Opera. It has been quite natural for Cowell as for other West Coast artists to look to the Orient as well as to Europe. At the very time when the tone cluster storm was brewing he received his first Guggenheim Fellowship for the study of non-European music in Berlin during 1931 and 1932. Whenever oriental, African, or American Indian suggestions have crept into Cowell's works it has been with a complete naturalness. They never seem strange bedfellows even as they emerge beside Cowell's inevitable Celtic infusions or his rather stark "Hymn and Fuguing Tune" sequences reminiscent of early America. However, when Cowell very deliberately sets out to fuse all sorts of disparate cultural and national elements into one work, as he did in the first movement of his Symphony No. 5, he does not always

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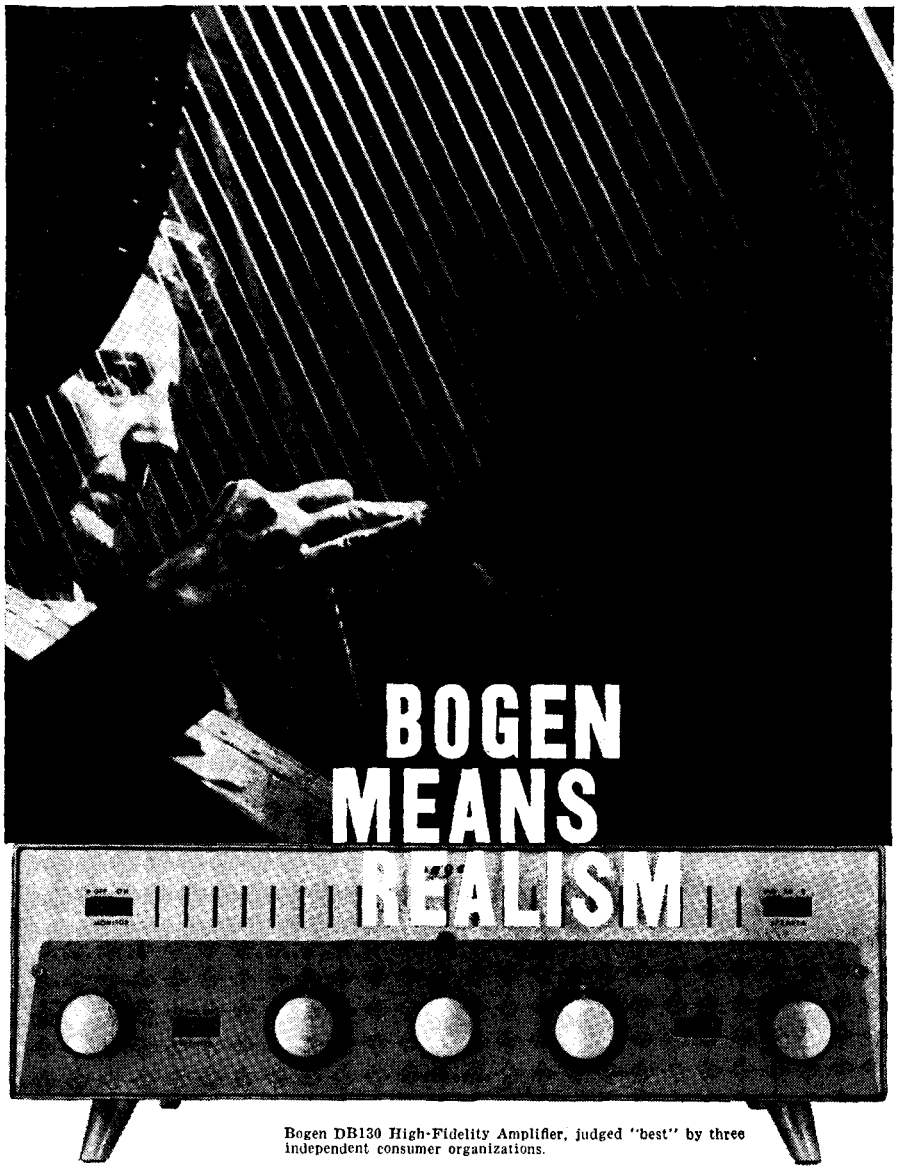
succeed. In this instance, the process is too self-conscious.

As a symphonist he has set some sort of record: of his twelve symphonies, five have been recorded and two are among current releases. His Seventh and Tenth Symphonies have both been recorded by the Vienna Orchestra. There are striking similarities between these two works. Both employ his "Hymn and Fuguing Tune" style, both have slow movements of the Celtic "Comeallye" folk song variety, and both have Irish jig tunes as scherzos. These works are direct and very appealing; they are not products of his experiments with dissonance. The Symphony No. 7 was recorded in Vienna by William Strickland who gives the work a clean, though rather thin-sounding performance (MGM 3084). F. Charles Adler has managed to have the same musicians play in a more relaxed manner and has drawn from them more sonorous sounds. The Symphony No. 10 opens with a "Hymn and Fuguing Tune" identical with one performed on the reverse side of the record, the "Hymn and Fuguing Tune" No. 5 for strings (Unicorn 1045). It is, in fact, intriguing to hear this movement in both forms. The lyrically beautiful "Irish Ballad" which is included between the two "Hymn and Fuguing Tunes" has also been recorded in another form; it was originally used as the slow movement of his Sonata for Violin and Piano and as such has been recorded by Szigeti on Columbia (ML 4841). This string version is the more rewarding. His "Fiddler's Jig" is as green and bright as the stripe that divides traffic on Fifth Avenue on the 17th of March.

"A Set of Five" for violin, piano, and percussion commissioned by Anahid (violinist) and Maro (pianist) Ajemian lets Cowell run rampant after many new and delightful sounds. They tinkle and bang about with various piano sounds that hark back to his early days. There are moments here quite similar to those he uses so successfully in his highly imaginative Eleventh Symphony, recorded by the Louisville Orchestra under Robert Whitney (Columbia ML-5039).

Two of this "Set of Five" (MGM E 3454) are practically entomological: the second (Allegro) and the fourth (Presto leggiero) are busy affairs in the hymenopterous tradition of Rimsky-Korsakov's famous



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Bee, rather than the Bee of Francois (not Franz) Schubert as played by Jack Benny. As they whir and buzz along in the Cowell piece, one is tempted to crib a line from Aldous Huxley and call them "centrifugal bumble-puppy." But all does not wing so joyously on this disc. The sounds are a bit close and at times the percussion effects practically peck at one's eardrums, in several instances suggesting a progressive school rhythm band with pots, pans and dishes as the *materia musica*. But through all of these pieces the Ajemians not only play valiantly but with the dash and precision of real virtuosi.

LEOPOLD STOKOWSKI has just recorded a new Cowell work which is as fascinating as any occidentally written oriental music can be: it is called "Persian Set." While visiting the Middle East, Cowell was invited by the Iranian government to spend several months in Tehran to study both the ancient music of Persia and its contemporary music as it is now developing. There between last November and February, he completed a five-movement orchestral work which he calls "Persian Set." Although no actual folk melodies are used, he has nevertheless succeeded in creating a work of authentic and fascinating color, as well as one of compelling beauty. Leopold Stokowski and his orchestra perform the long lines of the slow movements with a classic quality, in the very best oriental sense. This is a real collector's item (CRI 114).

The score calls for a "tar," an instrument related to the guitar or lute, and the delicate combination of tar, percussion, and piano (treated in a special Cowell manner) with strings and woodwinds is truly compelling. The orchestral forces are purposefully small but the result is richly satisfying. Without resorting to western harmonic devices, Cowell has achieved a remarkable amount of variety and color. Stokowski has a keen appreciation for this sort of thing and proceeds to give it all of the dynamic variety that it demands. As melodies spin out with beautifully varied repetitions they suggest somewhat the spirit of the stylized Persian miniature. And as packaged here, such a miniature from the Metropolitan Museum of Art is part of the jacket. To give an added bit of authentic flavor, Stokowski even has his men shout several percussive "Ya's" during the last movement as nomadic musical groups have done since the ancient Persian days. This was not an improvised effect; it is actually written in the score.

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"Onegin" in Russian

TCHAIKOVSKY: *Valentina Petrova (Larina), Galina Vishnevskaya (Tatiana), Larissa Avdeyeva (Olga), Eugene Belov (Onegin), Sergei Lemeshev (Lensky), and Ivan Petrov (Prince Gremin), with the chorus and orchestra of the Bolshoi Theatre conducted by Boris Khaikin.* Westminster OPW 1303, $9.98.

JUST IN TIME to provide us with some valid criteria for the forthcoming revival of "Eugene Onegin" at the Metropolitan, this far from perfect product is nevertheless the best balanced version the phonograph has yet provided. That takes in the well-sounding but less idiomatic product on London from Yugoslavia, and the equally idiomatic but poor-sounding previous version from Russia which has circulated in this country both as 78-rpm and on LP.

There isn't a really notable voice in the whole cast, and when the young ladies are exchanging confidences at a rapid tempo the air is thick with harsh sounds. However, there is a strong sense of characterization in every part, and when Vishnevskaya launches into the "Letter Scene" she *performs* it very well, even if it leaves something to be desired in vocal sound. Similarly Belov, whose light voice is not what we are accustomed to hearing in the "Air de Lensky" but which actually suits it surprisingly.

Perhaps the basic revelation of this well-paced performance under Khaikin is the conversational nature of much of the writing. As is well known, Tchaikovsky was no part of a Wagnerian, but he undertook a no less arduous task than the latter did in "Meistersinger" in denying himself the easy escape of recitative in quest of a really continuous musical texture.

Another subtlety of the whole score is one that might be readily overlooked save for the evidence of such a recording as this. I refer to Tchaikovsky's constant use of French horn, trumpet, and oboe in the interlaced orchestra texture that is everywhere affiliated with the voices. The Russian horn sound is much more akin to the saxophone, the trumpet decidedly less brassy, the oboe not nearly as nasal. It is one thing for a soprano to balance with such a mellow horn figuration in the "Letter Scene," quite another, if it has a Straussian opulence.

Just what sort of tape the Westminster engineers had to work with is debatable: not too good, to judge by the rumbly bass and occasional hints of studio deadness. However, the results suggest skilful use of echo chamber to simulate liveness, especially in middle frequencies. I. K.

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SINGERS AND SONGS

By WINIFRED CECIL

I WONDER if the English madrigalists—William Byrd, John Wilbye, Orlando Gibbons, and Thomas Morley, among others—who composed in the sixteenth and seventeenth centuries could have heard as beautiful a performance of their endlessly fascinating and exciting music as that given by today's English Singers on their first Angel release (Angel 35461). Here is an example of blending, color, and coordination of tone that explains not only why this group has been welcomed by an enthusiastic public for so many years but why intrinsically this recording has so much to offer for the pleasure (and instruction) of the listener. At a time when there are many outstanding vocal recordings, this is a disc that could stand at the top of any list for every quality anyone could look for in a record of song.

The catalogue of current offerings is long, ranging from Handel airs, Hugo Wolf and Strauss lieder, nineteenth-century Russian and Scandinavian songs, and an array of familiar Italian opera arias, to a recital of English songs, old and new. Almost any of these recordings merits a place in a well-rounded collection.

Were he alive today, Hugo Wolf would have reason to be grateful for the outstanding recording Dietrich Fischer-Dieskau has made of sixteen of his most interesting songs (Angel 35474). This is but one more illustration of the truth that, no matter how beautiful the music may be in itself, or how jewel-like in the memory, a great interpreter always has the opportunity to enhance it for the listener, in effect, to create it anew. This Fischer-Dieskau does for the Hugo Wolf songs recorded here. In song after song we who listened were impressed by the singer's fitness for the music, his depth of feeling and his ability to convey that feeling. The three Harfenspieler Songs are sung only rarely. Even more rarely are they sung by someone who can encompass both their vocal and emotional difficulties. Fischer-Dieskau's musicianship in the second of the three, where the vocal line progresses counter to the unaccented beat of the accompaniment, is something to note and remember. His moulding of word to phrase and phrase to word in "Anakreons Grab" is the quintessence of fine art. The entire recording is a noble example of what the combination of profound understanding, beauty of voice, extraordinary intelligence, and impeccable musicianship can accomplish in the making of memorable music.

THE currently issued recording of a radio concert given eight years ago by Kathleen Ferrier makes one continue to lament the loss of this remarkably gifted woman. The present disc (London LL-1670) made from a taping of that concert—unretouched, without "adjustments"—proves indisputably what we have known all along: how superior Miss Ferrier was, both as vocalist and as musician. With all the mechanical aids now in use, how many can turn out a record to match the lofty calibre of this? How few could make one the first time around, without re-takes?

The recording would be a classic were it only for Miss Ferrier's singing of Handel's "Like As the Love-lorn Turtle" ("Atalanta") which she colors notably with pathos and varies delightfully with mood and style, lilt and movement, without for a moment losing the natural beauty of the voice or the musical line of the song. There is such a touching conception underlying Miss Ferrier's emotion throughout that I wondered as I listened if perchance she were giving voice to personal premonition. On the other hand, I know that it may have been one more facet of her great artistry that enabled her so to identify herself with the text that I received this impression.

A young, vibrant voice, new to this

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country, is that of Virginia Zeani, presented by London in a series of well-known Italian opera arias, "Lucia," "Traviata," "Boheme," et al., (London LL-1650). This first release here makes one want to hear the soprano in person. Unquestionably, she is an artist of temperament whose record debut promises considerable excitement on the stage. She sings adroitly and effortlessly; her top voice, always warm and brilliant, soars easily. Her interpretations, however, are so at variance with tradition that they would appear to be entirely personal. Nevertheless, both the recording and the artist hold the interest. Pedestrian accompaniments are provided by the orchestra of the Maggio Musicale Fiorentino under the leadership of Gavazzeni.

ONCE more those whose interest is not confined to the familiar must commend Westminster for its excursions off the beaten track. This company's latest adventure in the song field is the release of not one but two records by Russia's mezzo-soprano, Nadezhda Oboukhova, whom the jackets announce as the foremost exponent of that country's vocal school (Westminster XWN-18509, 18510). Mme. Oboukhova's voice is voluptuous, of fair size and good range, although it must be said in fairness that it is difficult to judge any of these qualities from recordings alone. Are we to understand, as the jacket notes suggest, that the singer's frequent resort to heavy chest tones is an approved characteristic of the Russian school of singing?

Ten well-known nineteenth-century Russian composers are represented, seldom, it happens, by songs used widely here. A few of the offerings, heard by themselves, might add welcome variety to the recital fare we know. Four sides of unrelieved melancholy, sadness, heaviness, and gloom, however, work to the severe disadvantage of both singer and listener. We know that the Slav temperament has variety and fire. Would that Mme. Oboukhova had selected—or had had selected for her—material in which she could have let herself go! The piano accompaniments of Matvei Zakharov are lovely to hear; the recording of the piano ranks high.

The Flagstad treasury is apparently inexhaustible. Again we have two pleasurable discs inimitably sung by the great soprano (London LL-1669, 1680). The first consists of Grieg's "Haugtussa" cycle and four songs by Christian Sinding; the second of songs by Hugo Wolf and Richard Strauss. We take it for granted that Mme. Flagstad's interpretation of the Grieg songs

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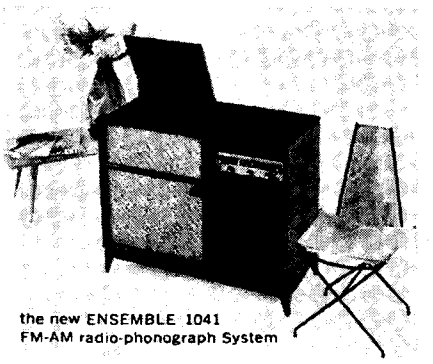

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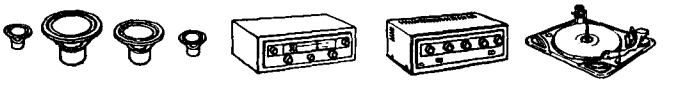

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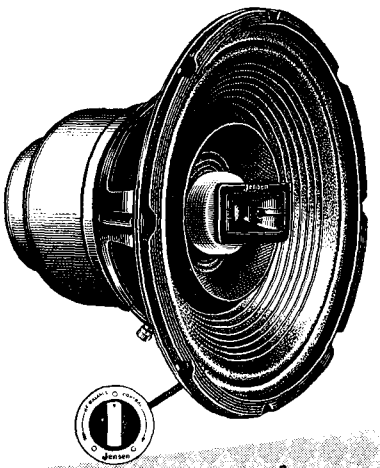

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Peter Pears, the British tenor, has given us an "English Song Recital" of contemporary and classic songs of his own country on London's LL-1532. Most of the modern songs are from the daily repertoire. Of these, Mr. Pears makes the most of Warlock's "Yarmouth Fair." Of the madrigal-lute period, Rosseter's "When Laura Smiles" comes through most agreeably. Perhaps the key to the lack of sustained interest here is the want of variety of any kind—perhaps of imagination—on the part of the singer.

Mr. Pears's singing would be more persuasive, and the record would be greatly improved, if his diction had the clarity and distinctness which the texts deserve. Too often in his piano singing—almost always falsetto—his words lose their character, and even their identity, as if, for some reason, consonants could be dispensed with at will. Should not English be sung with as much loving care as our distinguished actors on the dramatic stage have learned to speak it? The accompaniments of composer Benjamin Britten and lutenist Julian Bream are exemplary.

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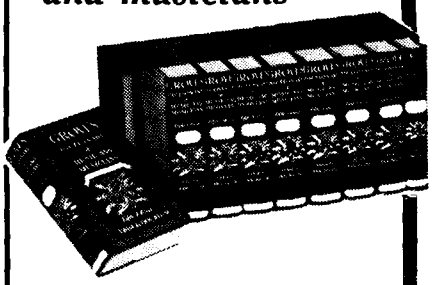

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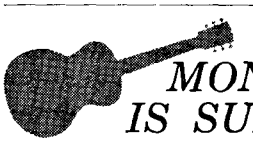

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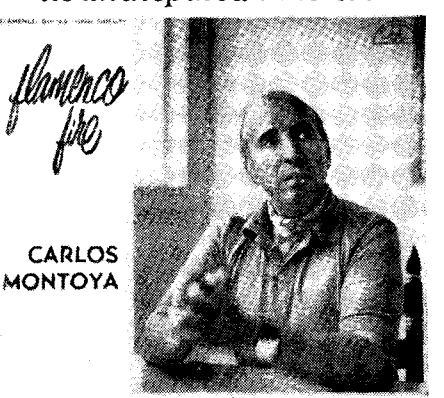

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PURE AND SIMPLE

By MARIE CHAY

MY GRANDMOTHER makes very little distinction between an artist's life and his work. If a novelist writes of violence and sex and shoddiness, it is obvious that he is obsessed by those things and that they are practically his whole life. If a painter does anything besides billboard pictures of fresh, vacuous, ever-smiling perfect types, my grandmother knows him for the depraved self he is, no matter how well he has been able to hide that side from anyone else.

Thus, in opera, my grandmother connects the role with the singer, and nothing anyone can say will change her in this. The ideal role, for my grandmother, is not too young a mother of not too few children who looks like a madonna and acts like one, and who has, has had, or will have only one husband, always the same one. This paragon does all her own housework, marketing and everything else connected with a home and family, and it never even occurs to her to think of another man besides her husband.

This, to my grandmother, is almost the only proper role for an Italian woman to appear in. With men, this is a little different, even with Italian ones, much as my grandmother hates to admit this.

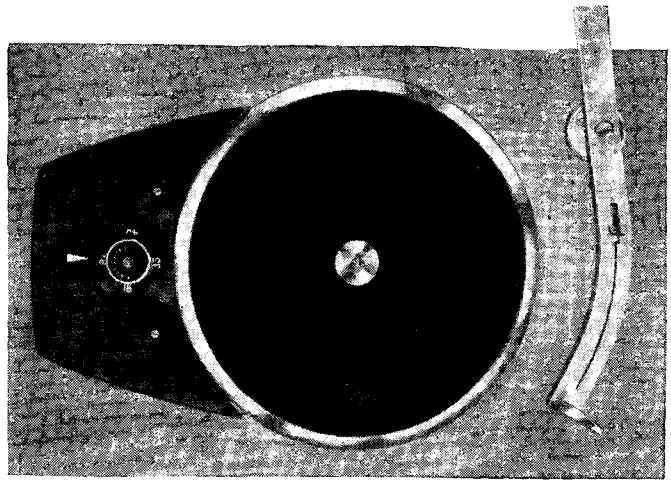
"Who would ever pay to see and hear a woman singing such a role, even an Italian woman?" my grandfather never tires of asking her when she is on this subject, which is often. "That can be seen free every day in any home."

"It's not the same thing," my grandmother says to him as she would to an importunate child, but she never explains why.

Since, as my grandfather has many times pointed out to her, nothing is ideal in this world, though my grandmother has never admitted this if it concerns Italians, she has become reconciled to having Italian women opera singers appear in other roles besides her ideal one. This, however, doesn't mean just any role. My grandmother still has her standards.

Any Italian opera star is welcome to appear as Leonora, Aïda, or Santuzza, and certainly my grandmother will permit them to be Gilda, a poor creature who would not have been guilty of anything had she not been forced to it.

"What can a young, innocent girl



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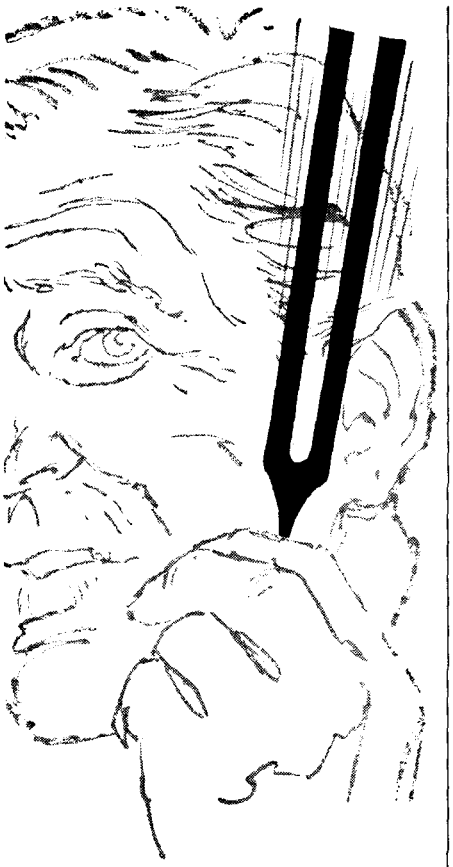

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do against a duke?" my grandmother asks with the look of one who has authoritative proof to back up anything she might care to say, revolting as those revelations might be. "We knew enough of them when we were home in Piedmont. Landlords! Ah the things they did!"

My grandmother isn't even too much against a fellow countrywoman appearing as Rosina, especially if the singer is young herself, unmarried and, therefore, hasn't settled down yet. True, Rosina is a flirt and a little giddy and she does play tricks on Count Almaviva, but then he rather deserves all this because, as his name implies, he's a lively soul too. Besides, it isn't long until she is married which brings immediate respectability and cures everything.

"Before the wedding ring, one can't be too hard," my grandmother says, both of Rosina and of the singer who portrays her.

My grandmother isn't so lenient with Manon Lescaut and so no really respectable Italian woman is permitted that role. "She's much too frivolous and interested in nothing but money, clothes and pleasure. All those parties!" my grandmother says, finishing off Manon.

With Azucena, my grandmother feels herself to be most tolerant in allowing an Italian woman to take that role. However, the singer has to be mature, a mother and one who has suffered. "But then all mothers have," she says, as if explaining this overlapping.

AZUCENA, to my grandmother, is not really an evil woman. What else can one expect except intrigue against the enemy after all that poor *creatura* has witnessed? "Even I would have been out of my head," my grandmother says generously. "If I had seen my mother go up in flames and then had thrown my own son in after her by mistake and after that if I had suffered all she did and ended up seeing my foster son's head taken off right before me, I might have done even worse things."

"I can't think what they might be," my grandfather answers, frowning and thinking hard.

To my grandmother, Mimi and Musetta are little better than Manon. "They're entirely too free and much too happy about everything. I certainly wouldn't want a daughter of mine—or a granddaughter either—in such roles."

My grandfather says he doesn't blame her, especially not when they're so happy, and then, as an afterthought, asks, "Not even Mimi?"

My grandmother thinks a while.

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"Well, for that poor *tisica*, I have more pity. Such a *tus!* If she'd been mine, I could have cured her overnight. A few doses of my honey and lemon juice with sulphur, a few hours of soaking her feet in my tansy bath and she would have been well and strong again. A completely new woman and not only physically."

Farther down on my grandmother's operatic scale is Nedda, faithless as well as giddy. "She's married and so there's no excuse for the way she conducts herself," my grandmother says haughtily. "A miserable piece of woman, that one."

"Giving bad ideas to Italian women, married or single," my grandfather says with just as much coldness. "Let's think no more about that one." My grandmother agrees with grimness, pleased to have him on her side for once.

THOUGH my grandmother admires Renata Tebaldi—"a real woman there"—she cannot ever forget that "Tosca" is one of her roles. *"Per che, per che?"* she has asked my grandfather many times. "If she hasn't the sense to see for herself, what is her mother thinking of to let her do such a role, alone among all those men! And such men!" my grandmother goes on. "One a painter and a revolutionary, the other a dictator and a seducer, and everywhere you look, those Blackhanders in police clothes."

My grandfather watches her amused. "Careful, Luisa, or you'll take over the role yourself," he says, which shocks my grandmother. A respectably married Italian woman—a Piedmontese—a mother and a grandmother, and then being accused of such conduct!

My grandmother, however, thinks there is one role which is even lower than Tosca's. That is because Violetta is so obvious in her voluptuousness and high living. "All without even lifting a stick of wood," my grandmother says sternly, for she is a great believer in physical labor.

To have, then, another favorite besides Miss Tebaldi doing this role is even more trying for my grandmother. "With such a good husband too! And a child besides. What can she be thinking of, this Licia Albanese!"

"They probably enjoy seeing her in this role," my grandfather says wickedly.

My grandmother can't believe he is serious. "She lets them go to see her in *that!*"

Which one is worse, allowing her husband or her child to see her in such a role, my grandmother won't even decide. There really isn't much choice. "Maria Santissima! What are we coming to in this depraved coun-

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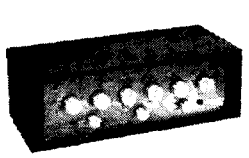

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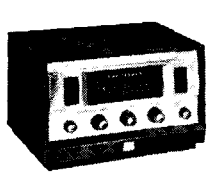

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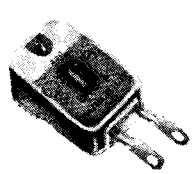

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try?" she asks but not wanting the answer which can't be anything but shocking.

What is even worse for Miss Albanese is that she also makes a practice of appearing in "Madama Butterfly," not only in this country but abroad.

"And with a little niece yet as the illegitimate child! Her own brother's child!" my grandmother cried out when she read recently of this lack of good taste. "In her own native town where everyone could see her!" My grandmother, as a favor to Miss Albanese, lowers her head in disgrace.

"What would you have us do—not hear these operas?" my grandfather asks her, glancing at a stack of records among which are these "depraved" operas.

"These bad ones, no," my grandmother answers sharply, seeing his glance but hoping to bluff him.

"Then you would suppress works by your own countrymen, as you call them?"

CORNERED, my grandmother doesn't know what to do.

"Perhaps the parts could be given to foreigners," my grandfather goes on, sounding very matter-of-fact and as if giving his attention to a mathematical problem.

My grandmother is now in the worst dilemma possible. To give her beloved Italian operas over to foreigners to do is something she has fought fiercely all her life. But then how can she agree to having these unsavory roles portrayed by pure, noble Italian women opera stars?

My grandfather, seeing that my grandmother is getting more and more upset, finally makes the decision for her. "We'll let the *Tedeschi* and Americans have the bad ones," he says, "but only *those* parts in each opera," he adds quickly as he sees my grandmother about to protest.

"Ah, *si*, let those foreigners play those parts," my grandmother says, resigned to it. "They know how even without rehearsing." Brightening up she adds, "We'll keep our pure women for all the other parts."

"There are so many more of them," my grandfather adds, intentionally ambiguous.

"Naturally, since the operas are written by Italians."

"Still, it makes one wonder why men like Verdi, Puccini, Rossini and the rest put in such parts. Italians all," with a sly look at my grandmother, "and then to forget themselves so. *Tedeschi* or even the French, you can excuse, but Italians!"

"Well," my grandmother says, passing over it quickly as one should with unsavory subjects, "they, too, after all are just men."

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JAZZ MAINSTREAM

"Satchmo" Fullface

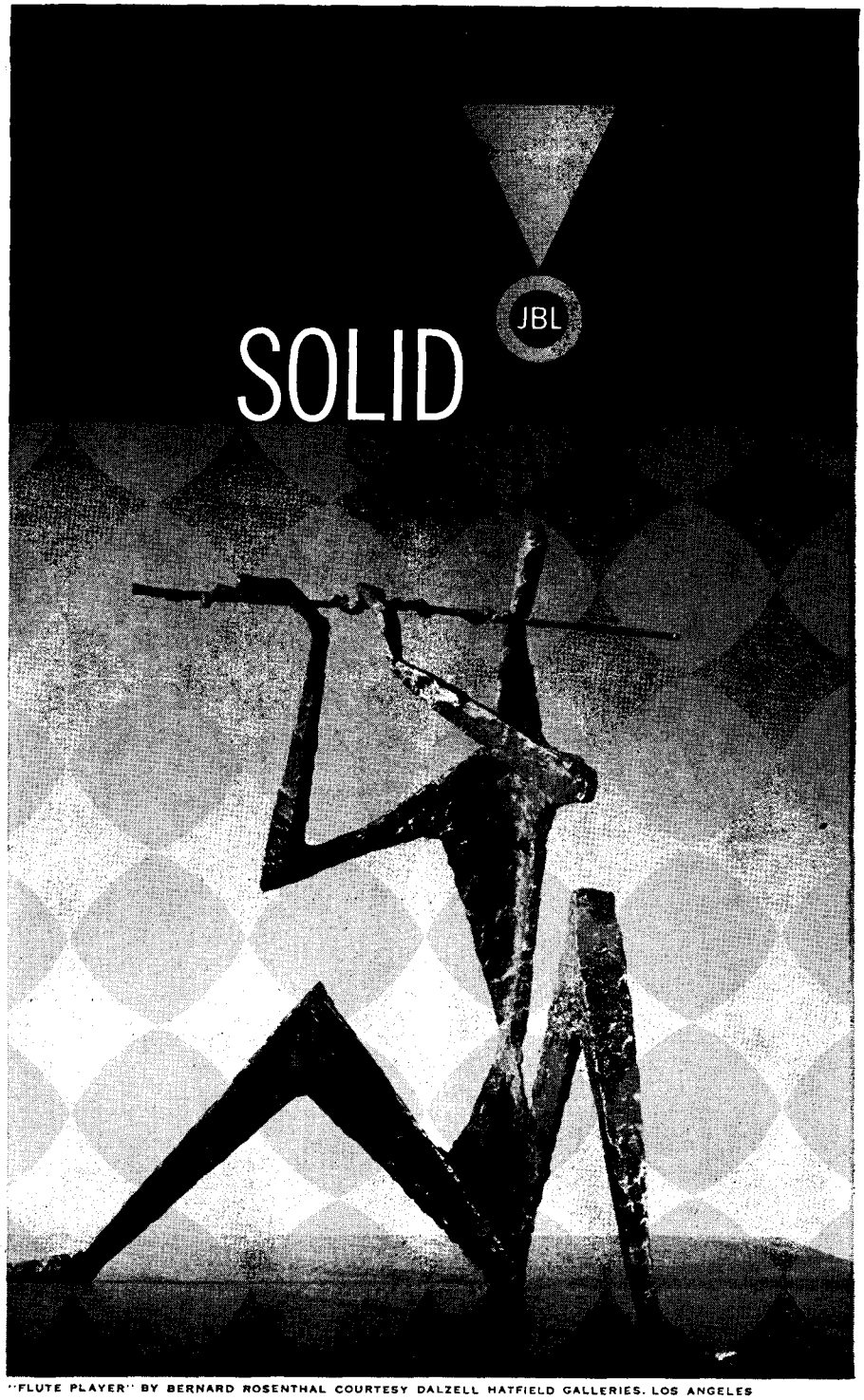
IT IS difficult not to recommend Decca's weighty "Satchmo: The Musical Autobiography of Louis Armstrong" (four twelve inch volumes, boxed, with illustrated folder including essays by Louis Untermeyer and Gilbert Millstein, DXM-155, $19.50). The forty-eight tracks are reinterpretations, recorded mostly at the end of 1956 and the beginning of this year, of earlier Armstrong recordings from 1923 to 1934, and even some jazz experiences of the period he didn't record then.

I hasten to caution newcomers to jazz collecting that it is folly to purchase this epilogue unless you first own the essential "Louis Armstrong Story" (four twelve inch LPs, Columbia CL 851-4), which contains many of the originals of the Decca material and was recorded during those shouting years, 1925-31, when Armstrong burst into magnificence as the first virtuoso jazz soloist, whose joyous self-discoveries became in turn the most heady, pervasive influences on every jazz instrument and voice the language has ever known.

On these new recordings, Armstrong himself surprisingly (and almost casually) resists the twilight, and in many sections of his solos recalls his position as the most satisfying, naturally mature soloist in jazz history. Away from the dreary sameness of repertoire he has grinned through in recent years, Armstrong awakens in this set, and he demonstrates with particular ease that he is far and away the most creative, unerringly free *singer* in jazz.

Unfortunately, Decca's Milt Gabler, whose once acute jazz sense has become dulled through years of manufacturing musical lollypops, has failed Louis as an a&r man in several areas of this project. He has not had the forcefulness of taste to insist on Louis's changing some of his current personnel. (It can be done, as Norman Granz has demonstrated.) Although clarinetist Edmond Hall is tangily hot and trombonist Trummy Young proves by his frequent sensitivity in this context how wastefully he has betrayed himself in the past few years, the basic rhythm section is in the wrong studio. The addition of drummer Jimmy Crawford alone would have helped enormously. Occasionally, men have been added to the Armstrong quintet for this project, and the final indictment of inadequacy is guitarist George Barnes as a jazz soloist.

There are other soft spots like the



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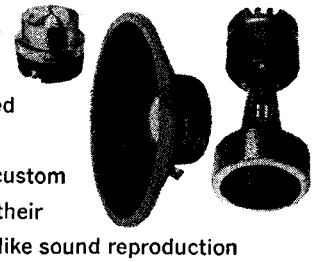

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narration written for Louis as a prologue to each number, a form of watercress prose not too dissimilar from the doctored first volume of his autobiography, mishandled by Prentice-Hall. He reads, or appears to read, this material with justified stiffness. How much more right it would have been to record Louis talking at length and spontaneously in his memory, and then to have edited to necessity. Having Velma Middleton sing a series of classic blues was another gratuitous error, although she certainly does the very best she can.

Yet, were Louis not alive, this rerelease of his powers would instantly be called indispensable, and so it is and should be recognized as such from a *non-posthumous measuring*. This "musical autobiography" could, however, have been better, much better, if Gabler hadn't forgotten the lesson he once knew when he headed the Commodore label, one of the first of the jazz independents—in the collective improvisation that is jazz, each man has the whole to bear as well as his own part; and in this set, Louis is carrying much more than his own weight. He is still Herculean enough to escape being Sisyphus, but at his age of fifty-seven, it would have been much more noble to offer him more substantial support.

A COLLEAGUE of Armstrong during two of the latter's more vital periods—in 1927 and from 1948-51 when Louis had his most invigorating small combo since the 1920s—was Earl Hines. Hines, a sweepingly influential musician was the first of the major horn-like jazz pianists but simultaneously, he was the first to thoroughly explore in a deeply personal way the orchestral potential of jazz piano. Many of the young modern pianists who "blow" like a horn ignore much of the piano's range of capacity as an instrument. Hines never did, and has always been a resiliently resourceful two-handed speleologist. His first solo album in far too many years, "Earl 'Fatha' Hines" (Fantasy 3238) is a consummate, leapingly relaxed delight.

A younger man who is also actively aware of the piano-as-orchestra is Erroll Garner. Garner, for all the earthiness and Cantinflas-like wit of his playing, is subject to fits of relentless sentimentality, and his most sticky album to date is "Other Voices" (Columbia CL 1014) in which he is inadvisably joined for the first time by an orchestra, including strings, conducted by Mitch Miller. It is the position of Garner's management that he is an artist, that jazz is an art form, and that he should be presented accordingly. Yet "to reach a wider audi-

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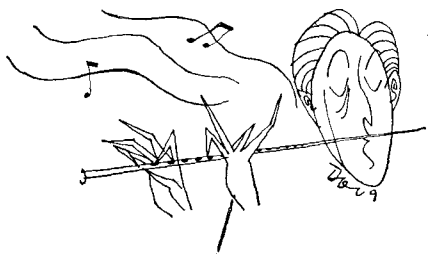
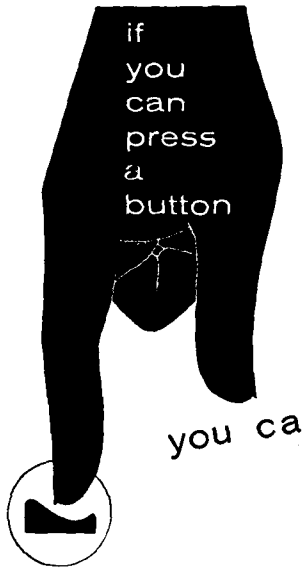
ence," Garner is encouraged to concoct this sort of cotton candy. You can't have it both ways. Gieseking would not have thought of consorting with the pop department side of Mitch Miller; and in jazz, neither do Miles Davis nor Gerry Mulligan.

Despite its portentous title, the first in a series called "The Jazz Greats of Our Time," (Coral CRL 57173) is simply and rewardingly a congenial, alternately sloping and straightaway freeway for improvisations by Gerry Mulligan, Al Cohn, Zoot Sims, Bob Brookmeyer, Nick Travis, Art Farmer, Osie Johnson, Milt Hinton, and Hank Jones. The remarkably unobtrusive catalyst-arrangements are by Manny Albam whose album this is. Albam, a man conscious of jazz roots, assembled for his purpose "the blowers, the guys who dig deeply, and endow writing with the necessary richness of improvisational content."

Also swinging modern mainstream in sound and conception are two big band dates, assembled for recording only, but resulting in unexpectedly cohesive, nutritious sessions. "Swingin' with Terry Gibbs" (EmArcy MG 36103) includes functional arrangements by Bob Brookmeyer, Ernie Wilkins, Manny Albam and others; a more variegated set of moods than is usual on this sort of convivial occasion; and lean, pointed solos by all, including the usually febrile Gibbs, who has never sounded more in self-control. "Chubby's Back" (Argo LP-614) is a Chicago big band date headed by bassist Chubby Jackson who, like Gibbs, has the temperament and driving capacity of a coxswain. These tracks are longer, somewhat looser as a whole and are particularly welcome for the warmly sardonic presence of the too seldom recorded trombonist, Bill Harris, the Bernard Baruch of the Woody Herman band . . . For this month's sound that is farthest back in the history of jazz instrumentation but intently modern in conception, there is the solo tuba of 17-year-old Ray Draper in "Tuba Sounds" (Prestige LP 7096) which illustrates that no instrument, even perhaps including the bagpipe, is inherently impervious to the thoughtfully intense influence of Miles Davis. The album also includes a twenty-five-year-old trumpeter, Webster Young, who could become an urgent lyrical voice of value.

—NAT HENTOFF.





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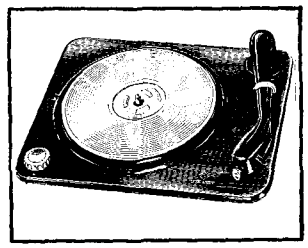

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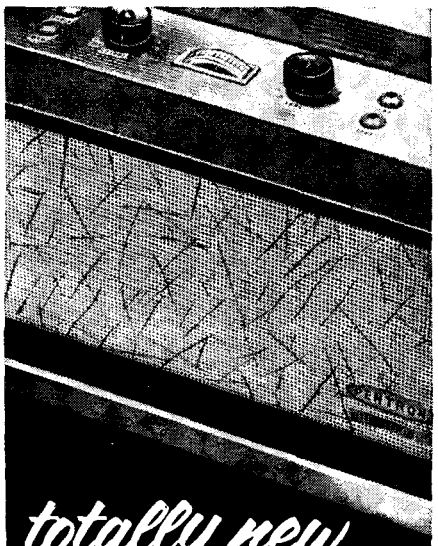

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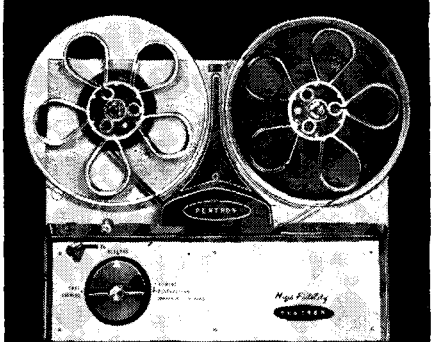

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Pre-Bach Baroque

SO FAR, most attention concerning pre-Bach organ music has been paid to the North German masters, but now something like balance is restored with the appearance of a three-record album devoted to South German baroque organ music (Vox DL 223, $14.94, edition limited to 5,000 copies). Johann Jakob Froberger and Johann Pachelbel are given one record each, and the third disc is divided among Georg Muffat (one whole side), Johann Caspar Kerll, Johannes Speth, Carlmann Kolb, Conrad Michael Schneider, and Franz Anton Maichelbeck.

The activity of Johann Jakob Froberger (1616-1667) marks the beginning of German baroque organ music. He studied with Frescobaldi in Rome and he was the first to carry the brilliant Italian keyboard techniques across the Alps. In his fugal works and in his toccatas he looks, respectively, backward and forward, but almost always, whether in his most "antique" *ricercare* or in his most progressive toccata, he is one of the most interesting of baroque musicians.

Johann Pachelbel (1653-1706) is one of the real giants among the German organists. The path of his life crossed that of members of the Bach family at many points and he was the teacher of Johann Christoph Bach, Sebastian's elder brother and mentor, and was on close personal terms with the brothers' father, Johann Ambrosius. Sebastian knew his music well and absorbed many of his methods, particularly in the treatment of Lutheran chorales. Pachelbel is at his best in the chorale-preludes, and his elaborations of "Von Himmel hoch" and "Durch Adams Fall" are moving examples of his skill. Included also is a Chaconne in F whose melodies of almost Bachian unpredictability make it one of the most beautiful works in the whole collection.

Of all the music recorded here, the most characteristically baroque in its grandeur and fantasy is in the toccatas of Georg Muffat, a Catholic contemporary of Pachelbel's. Muffat's studies with Lully in Paris and Corelli in Rome made him one of the most cosmopolitan of seventeen-century composers, and unlike most of his fellow-organists, Muffat was thoroughly at home in secular styles. His versatility and sharpness of mind is further displayed in the thoughtful and informative introductions he provided for the printed editions of his own music. The toccatas boldly explore every facet

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of harmonic and instrumental technique and they illustrate a passage from one of his essays that describe to perfection the essence of the baroque: "For by observing exactly this opposition and rivalry of the slow and the fast, the loud and the soft, the fullness of the great choir and the delicacy of the little trio, the ear is ravished by a singlar astonishment, as is the eye by the opposition of light and shade."

While I might wish for much more Pachelbel and Muffat, the two pieces by Kerll were quite enough for me, as I imagine they would be for anyone. Many people already have an unwitting acquaintance with one of Kerll's works, for Handel borrowed one of his *canzone* and gave it a new and long life as the chorus "Egypt was glad" in "Israel in Egypt." I found one of Speth's compositions, a Toccata in C, to be a good example of baroque organ style; his other three toccatas are less interesting. Kolb, Schneider, and Maichelbeck are approximately of the generation of J. S. Bach, but they represent the musical feeling of their day more accurately than does their great but very conservative contemporary. I suppose that Schneider's melting (or molted) Adagio con affetto is the kind of music the Bach sons would have liked their father to compose when they used to deplore his reactionary outlook and call him "the old wig." There is no doubt at all that these three pieces afford fascinating insights into the decadence of a style.

LIKE this music, the instruments on which it is played represent a very late phase of baroque art; indeed, the two organs used here postdate all the compositions in the album. The organs are the work of Karl Joseph Riepp, who completed them in 1766, and both the large Dreifaltigkeitsorgel and the smaller Heilig-Geisorgel belong to the Benedictine Abbey at Ottobeuren, south-west of Augsburg. Riepp was a builder of skill and taste, but particularly from the point of view of coloristic imagination his products cannot be compared with those of masters like Compenius and Schnitger. Both organs have been retuned twice to higher pitches since they were built, but they still sound about a semitone low.

The performer is Walter Kraft, who is in direct line of succession to Buxtehude as organis of the Marienkirche at Lübeck. He is a capable musician, but to him, as to most modern players, the flamboyant manner of the baroque improvisatory forms is a foreign language. The records are accompanied by a booklet which is most informative about the

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composers, the music, and the instruments, and there are good pictures of Joseph Christian's sumptous organ cases. The exact registrations used in each performance are unfortunately not given, and this is certainly what organists would most wish to know about. The recorded sound is beautiful, and considering that the reverberation period in the Abbey is a good four and a half seconds, everything is astonishingly clear.

Two of the Northern masters, Georg Böhm and the great Dietrich Buxtehude, appear on a new record in the series of Masters of Baroque Organ Music (Overtone 12, $4.98). The instrument is a Holtkamp, vintage 1951, in the Yale University Chapel. To my ears it bears much the same relationship to a real baroque organ as an exceptionally well written counterpoint exercise bears to a Palestrina motet. The sound is transparent and euphonious, but also dreadfully dull, and I find the acoustics of the Yale chapel depressingly antiseptic. Luther Noss, Dean of the Yale School of Music, plays well. Richard Crocker's notes about the music are good, but it is annoying to be referred to another record by the same firm for the specifications of the organ itself.

Böhm has, and deserves, a record to himself in the Deutsche Grammophon Gesellschaft Archive series (ARC 3037, $5.98). The selection of music is excellent: there are some excitingly individual Preludes and fugues, an impressive set of variations on the Chorale "Ach wie nichtig, ach wie flüchtig," and a chorale-prelude on "Vater unser im Himmelreich" shows Böhm as a master of ornamented cantilena.

The organ used on this record is in Böhm's own church at Lüneburg, though it is likely to have been in far better condition when Hans Heintze recorded on it in 1954 than at any time in Böhm's life. This instrument has a complicated history. It was originally built in 1553 by Hendrick Niehoff, a a Dutch builder whose masterpiece is the great and celebrated organ at s'Hertogenbasch. Its most recent reworking was at the hands of Rudolf von Beckerath in 1952-53 when it was reconstructed according to a plan for its renovation drawn up by Böhm himself. Some of the pedal tones seem to speak with a faint hesitation, but otherwise the instrument is a thrilling one. No information is given about the organist, Hans Heintze, but I can report that he has a keen ear for color and a bright rhythmic feeling. If he is the regular organist at the Johanneskirche, he is a worthy heir of the bench of Georg Böhm.

—MICHAEL STEINBERG.

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THE OTHER SIDE

AUTUMN'S OPENING SHOTS

LONDON.

NOW that the audio industry's own annual jamboree is firmly established, a visit to the "Radio Show" (Earls Court, Aug. 27 to Sept. 7) proved a dreary and unrewarding experience for one not fascinated by the prospect of seeing a handful of recording and TV stars in the flesh, nor engaged on a study of contemporary suburban furnishing trends (this year the accent is most emphatically on legs, preferably with shiny metal ankle-socks). The lively audio "fringe," which used to be a notable feature of past Radio Shows, has all but vanished, with the result that the only hi-fi equipment within sight was that exhibited by the industry's "big boys": EMI, Decca, RCA, Pye, Philips, and GEC. Records, or rather record sleeves, were of course displayed by the gross, but everywhere it proved to be "the mixture as before"—not a hint of any new development in the technical field.

Not that one can blame the major powers in the gramophone world for wishing to preserve the status quo, when record sales continue to show a solid upward trend year after year: the introduction of another type of disc (16rpm? 10rpm?) or of "stereo within the reach of all" might well confuse the public for a while and thereby undermine the present boom. Yet it is as well to recall that a mere seven years ago the self-same arguments were directed against LP and might easily have delayed its development, had Decca not bravely decided to fight it out with its more powerful rival. Today, happily, only a merger between Decca and EMI—an unlikely event, despite several recently-formed alliances in the radio industry—could lead to a sufficient concentration of power for progress to be sacrificed for the sake of "social security."

So we come to the opening shots in the autumn campaign which, in EMI's case, turns out to be no mere frontier skirmish but a concentrated artillery barrage. What if RCA Victor and Decca have been allied since May: "what we have, we exploit" is HMV's motto and so the latest "genuine" RCA issues—Rachmaninoff's Second Symphony (LPO/Boult), string works by Tchaikovsky, Elgar and Barber (Boston Symphony/Münch), "Horowitz in Recital" (from Scarlatti to Sousa) and "Hi-Fi Fiedler"—are trumped by Toscanini ("Don Quixote," Mozart 39 and B flat Divertimento, Schumann 3), Heifetz (Beethoven Concerto, with Münch), Reiner (Bartók Concerto for Orchestra), Monteux (Delibes ballets) and Rubinstein (Chopin B flat minor Sonata and Debussy pieces), not to mention an unspeakable disc of operatic "derangements" by the Boston Pops.

How soon HMV's transatlantic pipeline will dry up is anybody's guess; even discounting the discs already enumerated, this company's September list is an impressive affair. It includes two commemorative issues, Ginette Neveu's renowned performance of the Sibelius Concerto together with her recording of Suk's Four Pieces, Op. 17 (accompanied by brother Jean, who perished in the same plane disaster, eight years ago) and a Mozart-Cherubini concert—Symphony 40, "Eine kleine Nachtmusik," and "Anacreon" Overture—by Furtwängler and the Vienna Philharmonic; the first appearance on discs of the Rumanian conductor Constantin Silvestri (Tchaikovsky 4th with the Philharmonia; unfortunately not yet to hand); a long-awaited Sibelius collection conducted by Beecham (Seventh Symphony, "Oceanides" and the

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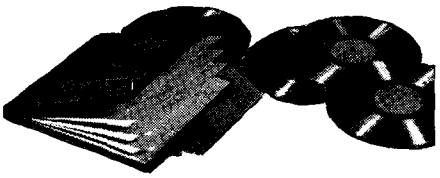

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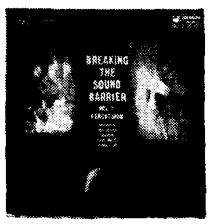

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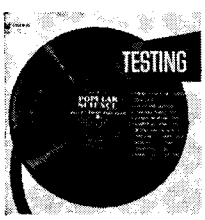

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"Pelléas" music); a splendid Russian Salad—Rimsky's "Russian Easter Festival" and "Coq d'Or" Suite, with Casella's orchestral version of Balakirev's "Islamey"—by Goossens and the Philharmonia; a sober "New World" Symphony by the same orchestra under Malko and sparkling pianism from Moura Lympany in Prokofiev's first and third Concertos.

The Amadeus Quartet, whose all-too-rare appearances in London are a measure of its growing international renown, contributes characteristically warm and sensitive accounts of Mozart's "Hunt" Quartet and Haydn's splendid Op. 77, No. 1; a Chopin disc from that most individual of pianists, Shura Cherkassky, offers arresting performances of an attractive menu, including the Variations on "La ci darem." HMV's vocal issues include a magnificent recital of Strauss Lieder by Fischer-Dieskau and Gerald Moore, an excellent performance of Bach's Magnificat directed by Geraint Jones (the soloists are Ilse Wolf, Helen Watts, Richard Lewis, and Thomas Hemsley, Thurston Dart is at the harpsichord, and the disc also contains Purcell's wonderful "Music for the Funeral of Queen Mary") and an enjoyable collection of oratorio arias (mostly Handel, with some Haydn and Mendelssohn added for variety's sake) sung by Lois Marshall. This last issue has caused some mild amusement because in the air "Bless'd the day," from "Solomon," Miss Marshall employs the bowdlerized text which sought to spare the blushes of Victorian maidens by avoiding any reference to the lady being "led to ascend the nuptial bed," yet in Beecham's version of the oratorio, in which this soprano participated, the offending words had been restored!

OPERA lovers are exceptionally well provided for this month, with Beecham's strikingly beautiful, if slightly controversial account of Mozart's "Die Entführung" and the Piccola Scala version of "La Sonnambula," starring Callas and with Nicola Monti, Eugenia Ratti, and Nicola Zaccaria in support, both from Columbia-Angel; a new "Hansel and Gretel" on DGG, with Rita Streich and Gisela Litz as the children, Marianne Schech and Horst Günter as the parents, Res Fischer as a superbly exuberant witch and the Munich Philharmonic, the whole endearing neo-Wagnerian confection affectionately directed by the late Fritz Lehmann; two complete recordings of Smetana's adorable "Bartered Bride"—Supraphon's spirited Prague performance conducted by Vogel, re-issued from new and markedly improved masters, and Philips's equally lively, better recorded but

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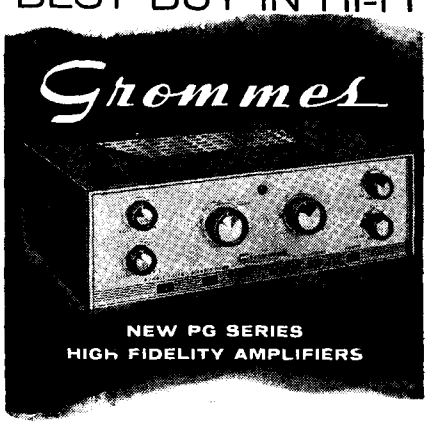

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musically less subtle account by the Slovenian National Opera of Ljubljana —and, from HMV, a surprise packet for G&S fans.

The last of these deserves somewhat more detailed consideration, for this recording of "The Gondoliers," whatever its actual merits and defects, is nothing less than a portent heralding the beginning of a new era in the history of the Savoy Operas. Its appearance at this time was altogether unexpected for, although any copyright on Sullivan's music expired six years ago (it was this which made "Pineapple Poll" possible), W. S. Gilbert did not die until 1911 and it was generally supposed that the operas would remain the exclusive province of the D'Oyly Carte family until 1961. Nevertheless, the fact remains that HMV's new "Gondoliers" has been made without D'Oyly Carte participation, indeed Arthur Jacobs, in his sleeve-note, is at pains to point out that "the overture on this recording conforms with the published score, unlike the version currently used by the D'Oyly Carte Opera Company." To celebrate this "liberation" (made possible, I understand, by the new copyright act, which gives music precedence over the "attached lyrics," so that the musical numbers can be performed or recorded without permission, but not the spoken dialogue), we are offered an "All-Star Cast" of leading British singers, including Elsie Morison, Marjorie Thomas, Monica Sinclair, Helen Watts, Richard Lewis, John Cameron, Geraint Evans, Alexander Young, and Owen Brannigan, with the Glyndebourne Chorus and the Pro Arte Orchestra under Sir Malcolm Sargent.

What of the result? Already one can sense sharply divided opinions between those who feel that performances like the one under discussion will provide the G&S operas with a new lease of life, and the diehard Savoyards who maintain that the loss of a truly integrated performing style will spell ruin. For my part, I must admit that, despite certain shortcomings in the delivery of "patter," HMV's new "Gondoliers" has given me far more pleasure than any of the recent D'Oyly Carte recordings. Much of the music sounds infinitely better when performed by singers with superior voices and wider operatic or concert-hall experience, while the full-bodied sound of chorus and orchestra, under Sargent's enthusiastic direction, makes a welcome change after under-nourished tone and perfunctory playing to be found in most D'Oyly Carte performances. I look forward to the day when we may listen to "The Pirates of Penzance" conducted by Sir Thomas, or perhaps even a La Scala

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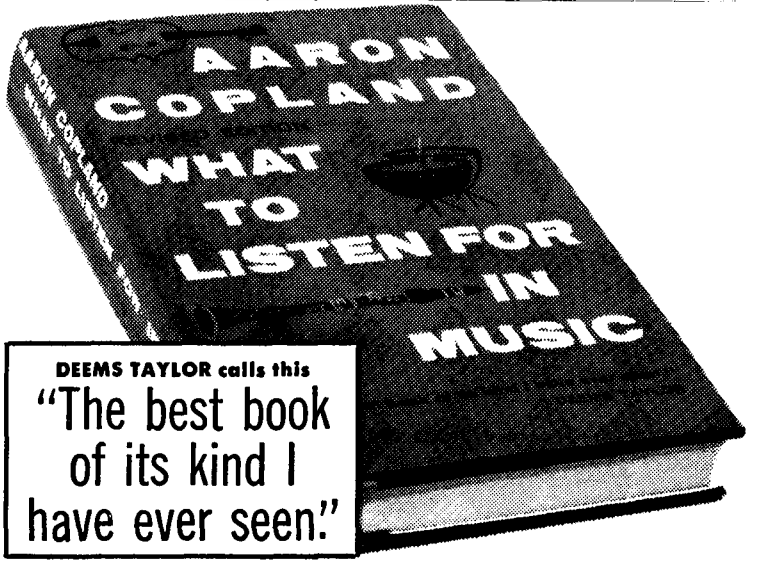

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Decca has so far deferred the opening of its "opera season" although we are promised Act 3 of "Die Walküre" with Flagstad, Edelmann, Schech, and the Vienna Philharmonic under Solti in the near future, while other works lined up for early release include Puccini's "Fanciulla del West" and "Gianni Schicchi" as well as Strauss's "Arabella" and "Elektra." Londoners have just been privileged to examine the present condition of the Flagstad voice at first hand, for earlier this evening (Sept. 7) she made one of her increasingly rare personal appearances at a Promenade Concert devoted to the music of Grieg, to mark the fiftieth anniversary of his death. Dressed in Norwegian national costume, the great soprano sang two groups of Grieg songs with orchestral accompaniment and left us in no doubt that, apart from a slight sense of strain and insecurity above the stave, her voice has lost none of its power and matchless beauty. No wonder the youthful promenaders gave her a tumultuous ovation, whose intensity and duration made one fear for the safety of the Albert Hall: many of them had probably never heard a voice of comparable quality and realized that they would perhaps never hear its like again.

Current Decca releases include a re-issue of Flagstad's recent recording of the Wesendonck Songs on a 10-inch Medium Play disc, as well as "An Evening at the Lyric Opera of Chicago," "live" recordings by Tebaldi, Simionato, and Bastianini made at an operatic concert with Solti and the Chicago Opera Orchestra. Two veteran instrumentalists, Backhaus and Elman, contribute recital discs—the pianist confining himself to the music of Brahms while Elman plays works by Sammartini, Vitali, Handel, and Bach. Admirers of Campoli will be delighted with his performances of concertos by Saint-Saëns (No. 3 in B minor) and Paganini (No. 1 in D, in Kreisler's familiar single-movement adaptation), for they are scintillating and beautifully recorded, but FFRR addicts will reserve their biggest cheer for a superlative new recording of the Rossini-Respighi ballet, "La Boutique Fantasque," which marks the first appearance on the Decca label of the Israel Philharmonic, here conducted by Georg Solti. Further discs by this orchestra, involving Krips and Kubelik as well as Solti, are promised; should these maintain the technical standard of the present "Boutique" and of its accompanying "Apprenti Sorcier," the series will undoubtedly prove an outstanding success.

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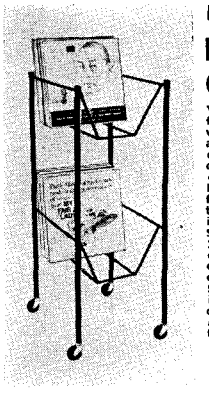

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served by current issues: Drama, in the shape of "Hamlet, Prince of Denmark," and Literature—"The Cambridge Anthology of English Prose"—also deserve a place in the limelight. "Hamlet" comes from HMV and stars Sir John Gielgud, surely the greatest exponent of this role over the past quarter of a century. The supporting cast, which includes Paul Rogers (Claudius), Yvonne Mitchell (Ophelia), Coral Browne (Gertrude), Leon Quartermaine (Ghost), and Alan Webb (Polonius), though generally good, is not, perhaps, quite as distinguished as Gielgud deserves, but the recording as a whole—about three hours of it, on three 12-inch LPs—is a most impressive affair: one which is likely to be treasured wherever English is spoken. The "Cambridge Anthology" is issued by Argo, a company whose devotion to "the spoken word" has won it wide recognition. Here there are five LP discs classified as follows: Malory to Donne (1485-1640), Burton to Johnson (1621-1781), Defoe to Burke (1722-1790), Austen to Bronte (1816-1853), and Dickens to Butler (1836-1903). The team of readers drawn from Cambridge University remains anonymous except for Mr. George Rylands, who also directed the recording, but the standard is very high and the sound is of admirable clarity.

CURRENT talking points in the musical world, such as Maria Callas's precipitate departure from the Edinburgh Festival (due, we are told, to fatigue brought about by the strain of excessive slimming) and the pay dispute involving the Covent Garden and Sadler's Wells choruses which may well disrupt the forthcoming operatic season, have been completely overshadowed by the shocking news that Dennis Brain, driving overnight from Edinburgh to London, crashed to his death in the early hours of September 1st. It appears that, when approaching the outskirts of London in his fast, open sports-car and only a few miles from home, he fell asleep at the wheel, whereupon the car mounted the grass verge and crashed into a tree. And so another young musician of priceless talent, a unique and flawless performer whose playing delighted and exhilarated all who heard him, has been wantonly sacrificed on the altar of modern high-speed transport. At the age of thirty-six he stood at the pinnacle of his profession and had already achieved greater fame than any performer on the French horn had ever known. How we shall miss his cheerful, boyish presence and his peerless skill which, Midas-like, turned every note he touched into pure gold!

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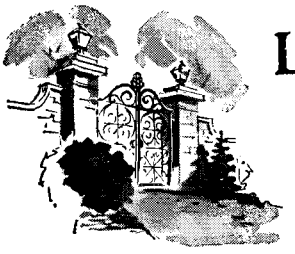

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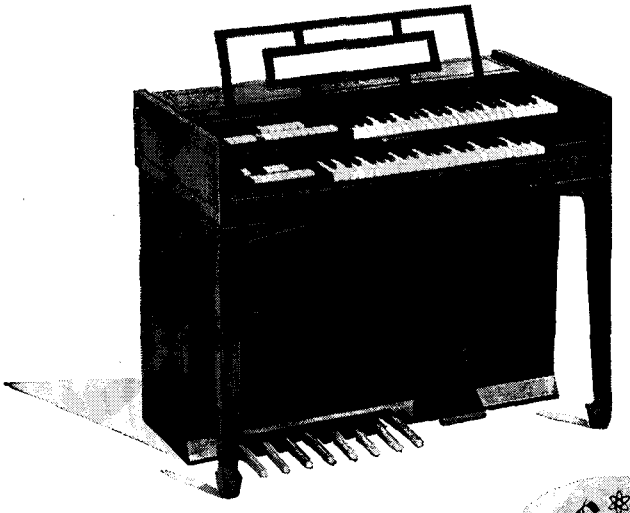

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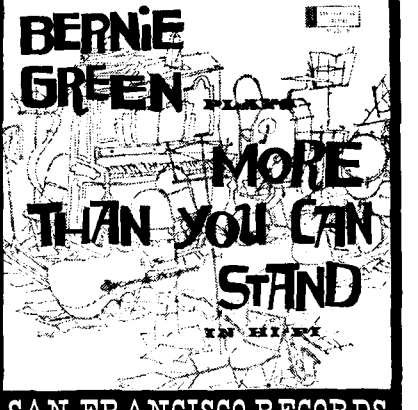

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Listen to Disc Jockeys during October for contest rules
If album out of stock—write Dept. SR, San Francisco Records

SAN FRANCISCO RECORDS
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Green

Continued from page 56

curiosity, and should not be construed as scientific polling.) In a large life insurance office, where the installation covers only places where mostly routine work is done, the assistant personnel director told me: "We have found that most people like it. As for saying that the music alone has done all the things claimed for it, I don't know. I'd say it was one of a number of factors contributing to the high morale of our employees." (The supposition is that a firm caring enough about its workers to invest in Muzak would be, generally, what is called "a good place to work.") The chief electrician of a leading perfume company said: "I'm all for it. It gives the workers a lift."

At a Long Island supermarket the proprietor observed: "We questioned the customers about it after it had been installed a while. Most of them said it made the time go faster. Funny thing, though, we now find they spend more time here since we put in the music than before." A restaurant owner on Upper Broadway, not a member of the Muzak team, answered: "What do I need it for? I've got my own FM radio. I can put on whatever I like—music, fights, ball games, anything." At a local savings bank, the manager commented: "It wouldn't work here. Too many kids in the neighborhood, and they really make a racket when they come in with their mothers. Music wouldn't calm them. Besides, I certainly don't want them hanging around to listen."

But in another bank, where Muzak had been installed, the branch manager had a different answer: "You know, when I first came to this neighborhood, many years ago, people around here were so impressed with somebody who worked in a bank, they would tip their hats to me when we met on the street. A bank was always thought of as cold and impersonal. To tell the truth, Muzak has helped to make people think of a bank as a real friendly place."

Muzak has also made Muzak's directors think of a bank as a "real friendly place"; its record library is valued at $10,000,000, it plays approximately 200,000,000 miles of tape per year, it is the world's largest user of telephone line networks. Its specially wired network is without parallel in commercial usage, which is, perhaps, why a major TV network is said to having a standing offer of more millions for its facilities. As a ready-made network for closed-circut subscription TV, it couldn't be surpassed.

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Major Minors

Continued from page 70

be impulse buying. We're repackaging two 10 inch Ruby Braff-Ellis Larkins sets, but this time we have a cover picture of a girl in bed with a parakeet."

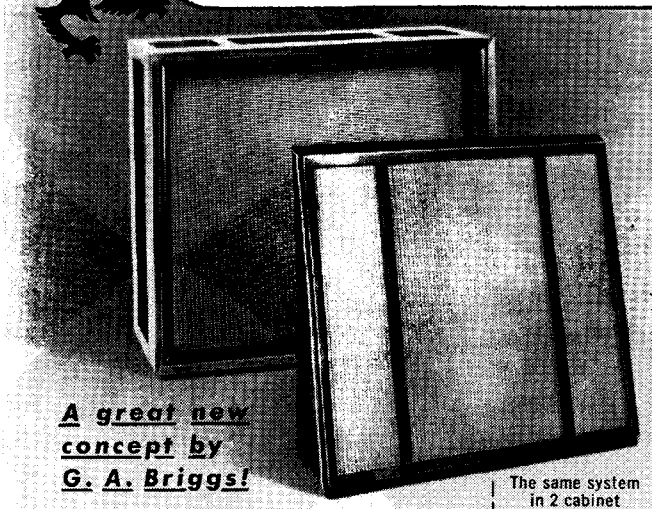
Almost all the surviving minors are expectantly optimistic in their prognosis of the industry's future in view of the rise in phonograph sales and the challenging fact that in a country of 165 million, there are still only 20 to 25 million phonographs. It is further estimated that 80% of records sold are purchased by only 20% of those who do own record playing equipment. The frontiers once again range from New England to the Pacific. There are also more and more outlets for records besides the retail stores which in turn have been forced by competition to modernize and otherwise galvanize their operations. Albums can now be bought in many book stores, variety stores, mail order houses, supermarkets and of course in vending machines.

There is a general opinion among the independents that the mail order record clubs have benefited the business as a whole. Several of the classical independents have had releases distributed by the Book-of-the-Month-Club, the Music Treasures of the World or the Crowell-Collier Club, or all three. "The Book-of-the-Month-Club," says one executive, "released some of our albums, and after we had them back again, our sales on the same items were higher than before." "We feel," says another, "that the clubs stimulate record-buying all around. When a mail order club spends $50,000 in advertising records, only a percentage of those who read the ad join the club, but the rest are all potential customers."

It is agreed by all that stereo tapes and perhaps stereo records represent the next major fructifying upheaval in the field. Nearly all major minors and minor minors are now recording everything in stereo too, although many of the independents are waiting for the majors to spend the money for public education—as Columbia did for the LP—before releasing large quantities of stereo tapes themselves or through leasing arrangements.

"Another aspect of stereo," adds Ward Botsford of Vox with amusement, "is that there will again be an opportunity to duplicate repertoire. Columbia, for example, had the first 'Eroica' on LP. There are 20 in the latest 'Schwann.' We at Vox now have the first 'Eroica' in stereo. Here we go again."

Omni-directional spacious sound!
NEW! READY-TO-PLAY
Wharfedale
3-WAY SPEAKER SYSTEM



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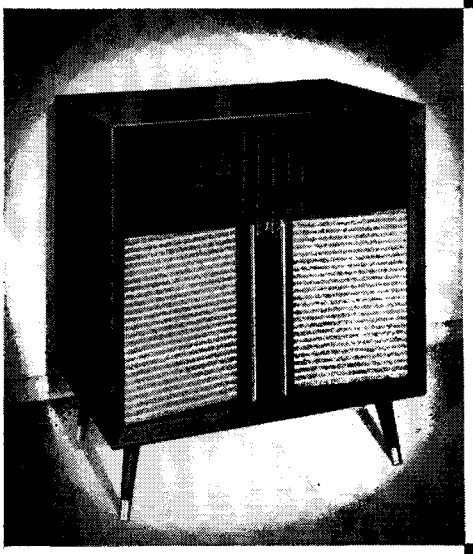

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The Friends have a fine time in the wonderful world of 'Li'l Abner'. The deft, lighthearted Mercer-de Paul score provides a provocative opportunity for Shelly, Andre and Leroy to follow up their 'Lady' album with a second hit! Billboard says, . . . a world of mirth, superb musicianship . . .' **C3533**

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LETTERS TO THE RECORDINGS EDITOR

BRAVA, MILDRED

CHEERS TO RECORDINGS for giving Mildred Norton the assignment of looking after the tape field. Her good judgment and musical understanding have always been respected in these parts.

HELEN JOHNSON.

Riverside, Cal.

AGREEABLE SURPRISE

AFTER BEING on the fence about the brand of high fidelity I should buy until recently, I have become interested in a stereotape player instead. The PRE-RECORDED TAPES department (*SR* Aug. 31), therefore, came as an agreeable surprise, since I had just about come to the conclusion that nothing much of importance was offered on tape. Have the RECORDINGS issues of *SR* included a page on tapes before now, or have I failed to notice them before because my interest on this type of instrument is so recent?

MAUREEN ETHRIDGE.

Tulsa, Okla.

EDITOR'S NOTE: *The curtain has just risen on Act I.*

SEEKER AFTER PARLOPHONE

IN *SR* JUNE 29, your London correspondent reviewed at length a Parlophone record of a music-hall act by two men which sounded so interesting I have been trying ever since to buy a copy of the record, "At the Drop of a Hat." No one in this town, except one record dealer, had ever heard of Parlophone records, and it is not listed in the big record catalogue. If you can give me any help I will be deeply grateful. I wrote Chambers Radio Co., New York, but they do not stock that brand.

R. C. HORNOR.

Ardmore, Okla.

EDITOR'S NOTE: *The record has not yet been processed for American release, but doubtless will be soon.*

LEDBETTER CONTACT

IN THE LETTERS TO THE RECORDINGS EDITOR (*SR* July 27) there was a note from Ruth Rosenblatt. She requested information about Huddie Ledbetter. I probably have no information that she doesn't already have, but I did know Leadbelly for over ten years. If she would like to get in touch with me I'll be glad to talk with her.

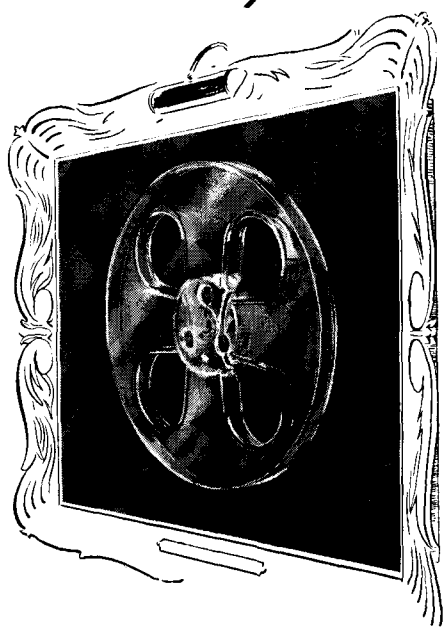
MARGOT MAYO.

New York, N. Y.

A SECOND FOR SOUEZ

MAY I ADD an *Amen* to C. V. Steiner's request for an LP from RCA on "The Art of Ina Souez." And while we're about it—lest they be relegated to oblivion—how about some of Meyerbeer's operas

A reel masterpiece



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Just drop the tape into the slot and *start your recorder;* that's all there is to it!

With Audiotape's amazing new C-Slot reel, the tape-end anchors itself automatically. There's no need to keep one finger on the tape and turn the reel by hand. No more loose ends of tape to stick up and break off.

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on LP? Or is this impossible in the "new" Golden Age?

MAXWELL G. BELSKY.

Ann Arbor, Mich.

MORE NECESSARY RELEASES

I, TOO, JOIN my hopes with those of C. V. Steiner that RCA Victor on its Camden label will give us the "Art of Ina Souez" . . . And how about the memorable recordings of Dusolina Giannini? There is a magnificent "Casta Diva," some fine excerpts of "Cavalleria Rusticana," and some healthy portions from the old Victor recording of "Aida" that would make a fine disc . . . Soprano Toti dal Monte should be represented, too . . . And isn't some enterprising soul going to preserve the Brunswick recordings made by Edith Mason?

W. HOWARD JOHNSON.

Bay Saint Louis, Miss.

AND GERHARD HÜSCH

THIS IS TO second C. V. Steiner's suggestion that RCA Victor bring out an LP recital of Ina Souez. Among the items which might be included is her magnificent recording of Micaela's aria from "Carmen," heretofore only available, for some inexplicable reason, through the Japanese Victor company. Surely RCA has or can obtain American rights.

Sometime back a suggestion was made that perhaps Gerhard Hüsch might be more suitably represented on microgroove than by his now out-of-print "Magic Flute." Does SR have any information on whether this suggestion will be followed? Who now has American reissue rights: Capitol, Angel, M-G-M?

LLOYD C. ENGELBRECHT.

Northampton, Mass.

EDITOR'S NOTE: *Who, indeed?*

THE VOICE OF HLM

SEVERAL MONTHS ago you published a review of some recordings of the voice of H. L. Mencken of Baltimore. Our local record shops cannot determine where they are obtainable.

MARCELLUS A. JOHNSON, III.

Baltimore, Md.

EDITOR'S NOTE: *This disc is an issue of the Library of Congress.*

BIRD-BRAINS

I HAVE LONG contended that only bird-brains can fail to appreciate the obvious superiority of Callas to any other currently active operatic artist. Others sing notes. Callas creates.

ROBERT J. BELDEN.

Nixon, N. J.

EDITOR'S NOTE: *The comment is forwarded to a correspondent in Japan who noted that the birds on his lawn departed when he put on a Callas record.*

THE PRECIOUS LIVE

NAT HENTOFF is a distinguished and responsible jazz critic. However, his review of the Newport Festival indicated that he has missed a big point to the Festival: the bringing together of most of the top jazz musicians so that a person like myself can plan to hear live jazz once a year after nothing but records. Mr. Hentoff hears great jazz constantly, and I can understand his hesitation to praise any but the finest distilled; this is the reason I have come to trust his reviews. But to give me four days of jazz with the presence that only the live stuff has is a fine thing for the Festival to do, and they are entitled to be evaluated with that in mind.

WALTER EMMETT PERRY, JR.

Montgomery, Ala.

RECORD MART

RECORD MART is designed to provide a bulletin board on which may be posted buyers' or sellers' notices of anything odd, unusual, rare, or out-of-print on discs or the accessories thereto. Individuals as well as dealers may submit their offerings of duplicated discs, rare labels, old acoustics, society sets, private issues, or withdrawn items, albums, needles, record brushes, or the like. Rate 45¢ per word: 10-word minimum. Count two extra words for box and number. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held thirty days only. Address RECORD MART, Saturday Review, 25 West 45th Street, New York 36, N. Y.

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RECORD COLLECTORS SERVICE—Collector's Shop—Rare 78's—Lists. 2322 Biscayne Blvd., Miami 37, Florida.

WORLD'S LEADING PRODUCER of Authentic Folk Music on Records. Write for free catalogue to: FOLKWAYS RECORDS, 117 West 46 St., NYC.

ROCOCO RECORDS. LP reissues. No. 8 Frieda Hempel, No. 9 Pol Plancon, No. 10 Emma Calve. Write 2098 Yonge St., Toronto, Ontario, Canada.

RARE RECORDS sold, lowly priced. Free list. Collections bought. E. HIRSCHMANN, P.O. Box 155, Verona, New Jersey.

RECORDERS (ENGLISH FLUTES) KUENG Swiss import, also Dolmetsch, Purcell and Barenreiter. Baroque (English fingering) $3.95, $5, $6.50 up. Recorder music and methods. Free catalogue R97. HARGAIL, 130 West 56 St., NYC.

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CT2—Music to Listen to Barney Kessel By. The nation's No. 1 guitarist, with a unique woodwind orchestra and rhythm section, in his own beautiful arrangements of "Laura", "Mountain Greenery", "Carioca", etc.

CT3—The Curtis Counce Group. Stunning stereo on the first album of this fabulous five about which Down Beat says ". . . powerful integration"; Billboard: ". . . abounds with great solos, excellent drive"! "Landslide", "Time After Time", "Sonar", etc.

CT4—My Fair Lady: Shelly Manne & His Friends: André Previn & Leroy Vinnegar The best-selling modern jazz album of the season! The 8 hit Broadway tunes: "Get Me to the Church on Time", "I've Grown Accustomed to Her Face", "Show Me", etc.

CT5—Howard Rumsey's Lighthouse All-Stars: Music for Lighthousekeeping. The colossal Coast crew in a swinging session "made" for stereo! "Topsy", "Love Me or Leave", 2 Latins with cowbells, maracas, claves, ram's horn and conga drums; etc.

CT6—Art Pepper Meets the Rhythm Section. Spontaneous combustion in hi fi, this blowing bout between West Coast alto star Pepper and the East's famed Red Garland, Paul Chambers, Philly Joe Jones! "You'd be So Nice to Come Home To", "Red Pepper Blues", etc.

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KINGSLEY DOUBLE-CROSTIC NO. 1227

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Mass of hair, natural or artificial, at the back of the head.	120 80 149 45 172 32 111
B. Amer. writer who usually spoke of Long Island by its Indian name, "Paumanok."	67 140 118 152 29 146 40
C. Design of entrances and exits for the superhighways.	158 106 121 52 133 74 147 81 93 142
D. What Pistol thought the world ("Merry Wives").	141 164 12 126 103 143
E. Domesticated guanacos of S. America.	54 27 116 15 71 101
F. That "Way" in which Frances Starr played in 1909 and revived in 1921.	154 62 86 109 176 49 79
G. Underworld argot for prison guard outside the building itself.	28 9 163 41 94 125 58 83
H. Seaward distance.	16 127 60 64 160 76
I. Any of the three principles of French classical drama.	107 155 51 124 1
J. Music direction: quick, fast.	156 174 123 131 105
K. Panel on which the arms of a deceased person are displayed.	157 44 63 170 77 35 26 122 134
L. Thankfulness.	46 168 39 25 112 6 37 84 151

DEFINITIONS	WORDS
M. A dramatic trilogy written by Aeschylus.	20 102 48 43 65 73 11 68
N. Feminine proper name meaning *happy victory*.	59 3 91 75 19 153
O. What "stout Cortes's" men looked at each other with.	70 96 47 138 100 38 24
P. Greek spelling for a story whose origin is lost in antiquity, connected with religion or merely a folktale.	21 10 128 61 110 50
Q. Eccentric.	2 144 108 169 17 115
R. Pleasantly piquant, in flavor; eccentric, in behavior.	148 57 97 88 55
S. Alternative consideration (2 wds.).	95 117 89 53 135 132 13 150 8
T. Afflicted with a peculiar form of arthritis.	33 7 137 87 69
U. Persons skilled in any of the fine arts.	165 72 98 136 66 114 130
V. The music character known as a direct, formerly used at the end of a page to show what the following note *would be*.	173 82 113 119 145 34
W. To harden (steel) by chilling in a certain substance after heating (comp.).	30 90 14 161 129 166 22 85 175
X. That disconcerts.	162 139 177 167 4 78 42 31 92
Y. Broad-brimmed headgear, *characteristic of some clergy* of the English Church (2 wds.).	56 99 36 104 159 23 5 171 18

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

						1 I	2 Q	3 N	4 X	5 Y		6 L	7 T	8 S	9 G	10 P			
	11 M	12 D			13 S	14 W	15 E	16 H	17 Q	18 Y		19 N	20 M	21 P	22 W	23 Y	24 O		
25 L	26 K	27 E	28 G			29 B	30 W	31 X	32 A	33 T	34 V	35 K	36 Y	37 L	38 O		39 L		
40 B	41 G		42 X	43 M		44 K	45 A	46 L	47 O	48 M	49 F	50 P	51 I	52 C	53 S	54 E			
55 R		56 Y	57 R	58 G	59 N		60 H	61 P	62 F	63 K		64 H	65 M	66 U		67 B			
68 M	69 T	70 O		71 E	72 U	73 M		74 C	75 N	76 H	77 K	79 X		79 F	80 A	81 C			
	82 V	83 G	84 L	85 W	86 F	87 T		88 R	89 S	90 W	91 N	92 X		93 C	94 G	95 S			
96 O	97 R		98 U	99 Y	100 O	101 E		102 M	103 D	104 Y	105 J	106 C	107 I	108 Q	109 F	110 P			
111 A		112 L	113 V		114 U	115 Q	116 E	117 S		118 B	119 V		120 A	121 C	122 K	123 J			
124 I	125 G	126 D	127 H	128 P	129 W	130 U		131 J	132 S	133 C		134 K	135 S	136 U	137 T	138 O			
139 X	140 B		141 D	142 C		143 D	144 Q	145 V	146 B	147 C		148 R	149 A	150 S	151 L	152 B			
153 N	154 F	155 I	156 J	157 K	–	158 C	159 Y	160 H	161 W	162 X	163 G	164 D		165 U	166 W	167 X			
168 L	169 Q	170 K	171 Y	172 A		173 V	174 J	175 W	176 F	177 X									

Solution of last week's Double-crostic will be found on page 10 of this issue.

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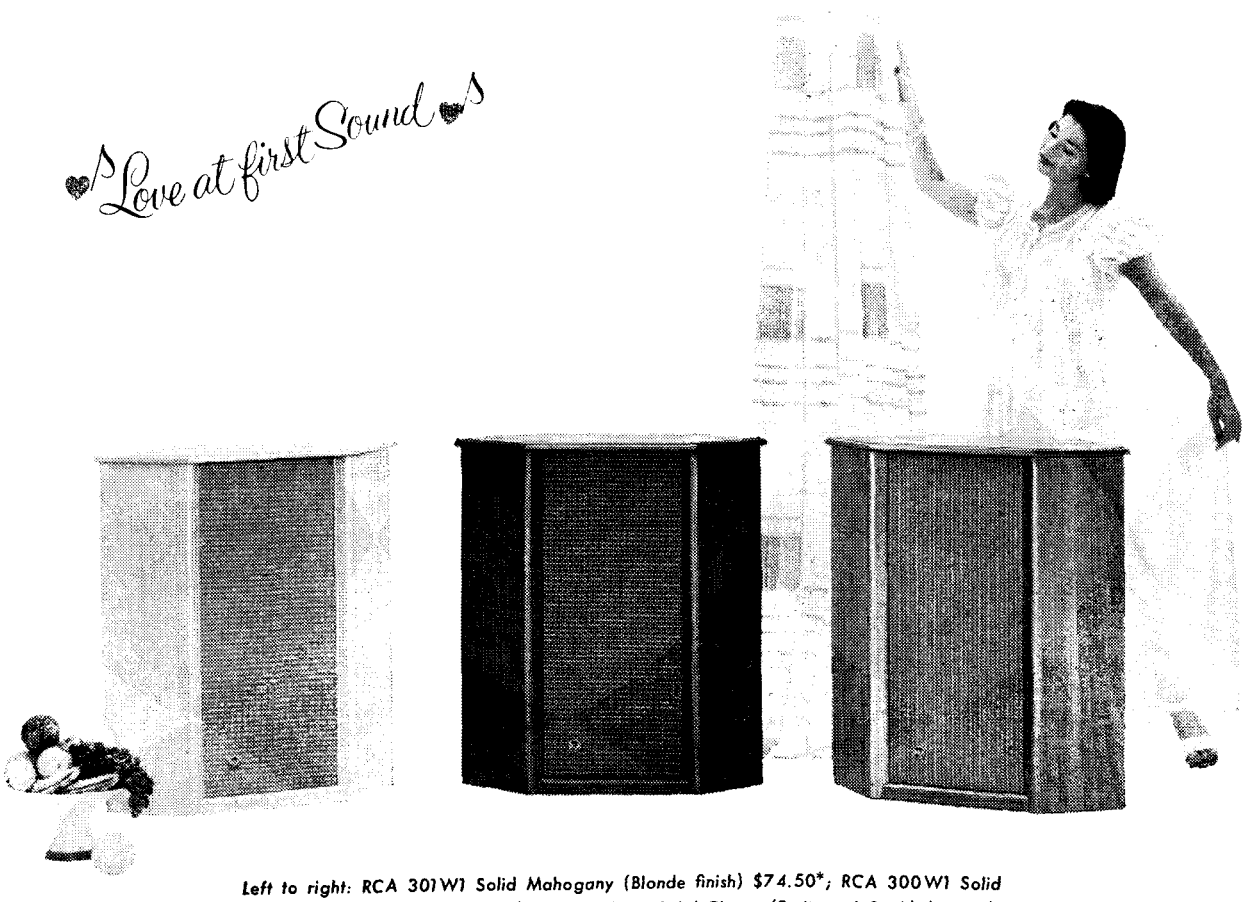
Love at first Sound



Left to right: RCA 301W1 Solid Mahogany (Blonde finish) $74.50; RCA 300W1 Solid Mahogany (Ruby finish) $69.95*; RCA 302W1 Solid Cherry (Fruitwood finish) $74.50*.*

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Here is high fidelity at its romantic best . . . the marriage of acoustically superb enclosures to the unparalleled tone balance and range of true high fidelity speakers!

Here is flexibility in high fidelity never before achieved . . . exclusive bottom-porting easily converts system for use as infinite baffle, corner driver or bass reflex enclosure to suit room acoustics and your personal tastes.

Here is the high fidelity system of your fondest dreams . . . easy on your ears *and* your pocketbook!

301X1 Adapter Panel, converts 12-inch enclosures for use with 8-inch speakers. **$2.45***

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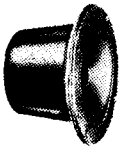

RCA 500S1— 3" Tweeter, 3,000 to 18,000 cps, 2 watts, 8 ohms **$7.50***

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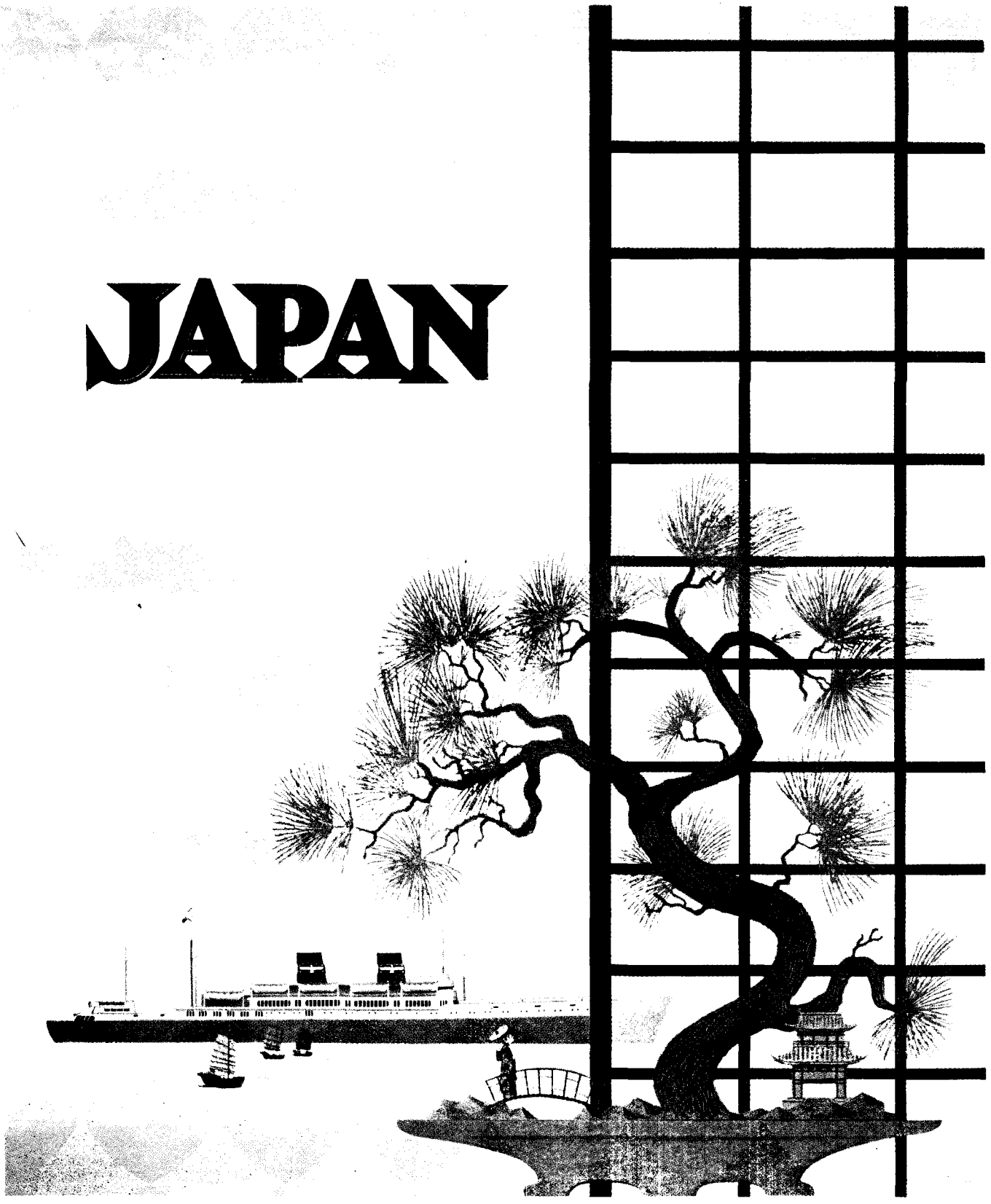

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